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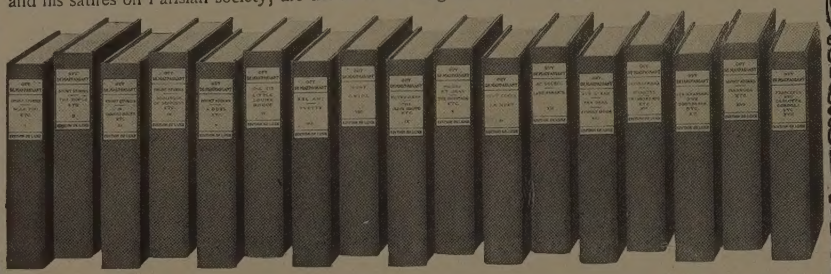

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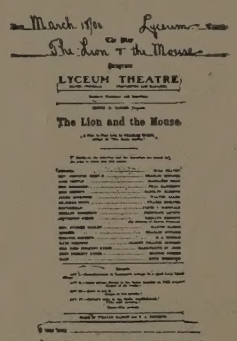
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The Lion & the Mouse
LYCEUM THEATRE
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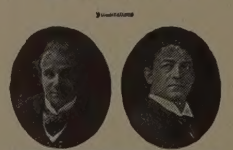

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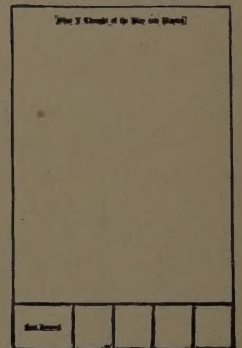

THE THEATRE MAGAZINE CO. 26 WEST 33RD ST. N.Y.

Edited by ARTHUR HORNBLOW

		PAGE
COVER: Hattie Williams in "Fluffy Ruffles"		
CONTENTS ILLUSTRATION: The Merry Widows in "The Mimic World"		
TITLE PAGE: Lotta Faust as Phoebe Snow in "The Mimic World"		227
RISE OF THE DRAMATIC CURTAIN—Illustrated		228
THE TRAVELING SALESMAN—Full-page plate		231
MARIA LABIA—Full-page plate		233
HENRY BERNSTEIN'S NEW SOCIAL DRAMA "SAMSON"—Illustrated		234
SOME PLAYERS I HAVE KNOWN—Illustrated	*Henry P. Goddard*	237
SCENES IN "THE GIRL QUESTION"—Full-page plate		239
PUNCH AND JUDY SHOWS OF PARIS—Illustrated	*Gardner Teall*	240
A UNIQUE THEATRE—Illustrated	*E. L.*	242
THE PLAYERS' ANNUAL DAY FOR CHARITY AT THE POLO GROUNDS—Full-page plate		243
NEW STARS OF THE NEW SEASON—Illustrated	*Ada Patterson*	244
WILLIAM FAVERSHAM—Full-page plate		247
SMITH GIRLS PRESENT IBSEN'S "PRETENDERS"—Illustrated		248
ARE CRITICS FAILURES?	*Frederick F. Schrader*	249
A CELEBRATED FRENCH ACTRESS AT HOME—Illustrated	*Helen Winslow*	251
"HIAWATHA"—Performed by Indians—Illustrated	*Raymond McBride*	253
FADS AND FASHIONS OF THE HOUR—Illustrated	*Mademoiselle Thespis*	xiii

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THE THEATRE

VOL. VIII. SEPTEMBER, 1908 No. 91

Published by The Theatre Magazine Co., Henry Stern, Pres.; Louis Meyer, Treas.; Paul Meyer, Sec'y.; 26 West 33d Street, New York City

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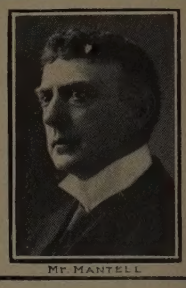
LOTTA FAUST AS PHOEBE SNOW IN "THE MIMIC WORLD"

Mrs. Fiske

Rise of the Dramatic Curtain


Mr. Mantell

THE theatrical season of 1908-09, which has already started off with éclat by the production of at least three successful plays, promises to be one of the most active and interesting in years. Seldom has such a varied dramatic menu been presented to tempt the jaded appetites of blasé theatregoers. The preliminary managerial announcements embrace all sorts and conditions of works, appealing to every taste, and ranging from Shakespearian revivals, problem plays and drawing room comedies to farces, melodrama and home-made comic operas.

Certainly not the least interesting among the important events of the season will be the début here as a successful dramatist of Mr. W. Somerset Maugham, a new English playwright, who, unable for a long time to obtain a hearing, suddenly makes three big hits simultaneously. His plays, which are classed as "breezy, farcical comedies," are "Jack Straw," "Lady Frederick" and "Mrs. Dot." John Drew will appear at the Empire on September 14th in the first-named piece, the title part showing him in the rôle of a waiter. Rose Coghlan has been specially engaged by Mr. Frohman for a prominent part in this production. Later, Ethel Barrymore will be seen in "Lady Frederick," the title rôle showing her as an Irish widow of thirty. Mr. Frohman also intends to produce "Mrs. Dot" in America, but no definite arrangements regarding this last-named piece have yet been concluded.

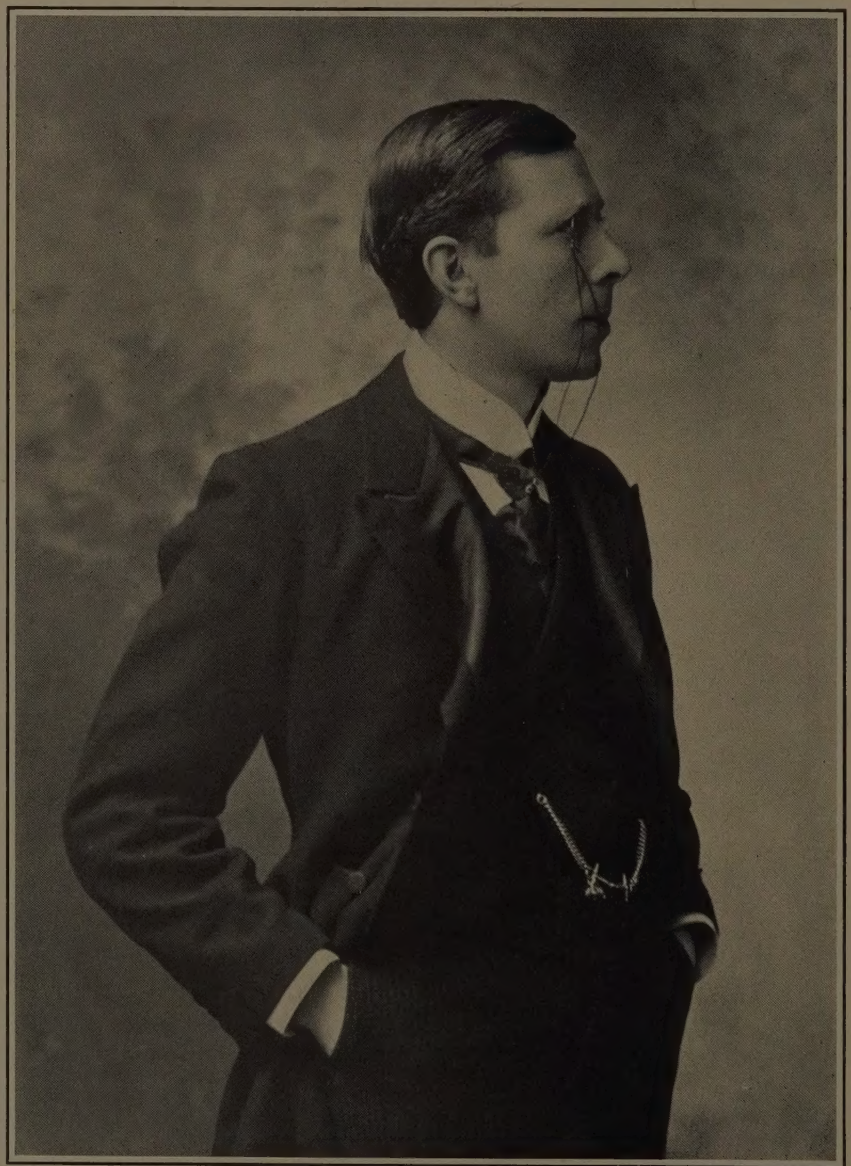
Maudé Adams will be seen this year as "Joan of Arc," a character admirably suited to her illusive, diaphanous and somewhat mystical personality. The play is an adaptation in prose by Haddon Chambers of a drama in blank verse by Anna Schwanick, and the actress' legion of admirers will rejoice to learn that, contrary to historical accounts, the heroine does not die in the end. In addition to this new play, Miss Adams will again be seen in "Peter Pan," "Twelfth Night," and "L'Aiglon."

The return of William Gillette to the stage is a dramatic event of importance. This distinguished actor-playwright has made an adaptation of Henry Bernstein's new drama, "Samson," a full account of which will be found in another part of this issue.

Billie Burke, now a full-fledged star, begins her season this month in "Love Watches," a play adapted by Gladys Unger from the French. Other Frohman stars are Hattie Williams, who will appear in a musical piece by John J. McNally, entitled "Fluffy Ruffles," and William Collier, who will be seen in his own comedy "The Patriot."

Joseph Coyne, the popular comedian, and Alexandra Carlisle, are about to make their appearance as joint stars at the Garrick in "The Mollusc," a comedy in three acts by Hubert Henry Davies, which has had considerable success in London. Mr. Coyne, who in this piece makes his first departure from musical comedy, is seen in the character played in England by Sir Charles Wyndham. Early in September Carlotta Nillson, a capable and sympathetic actress, will appear in the title rôle of "Diana of Dobson's," a comedy based upon the story by Cecily Hamilton. Marie Doro will also appear during September in "The Richest Girl," a new comedy by the authors of "My Wife," John Drew's success of last season. Both Otis Skinner and Francis Wilson will also be seen in new plays about Christmas time. William H. Crane will resume his tour in "Father and the Boys," and early in September "The Girls of Gottenburg," a musical production which has been one of the features of the past theatrical season in London, will be seen at the Knickerbocker.

Edmond Rostand's new play of farm life, "Chanteclair," about which very little is known, and in which all the characters are birds, is promised for production in February, and Mr. Frohman is also to produce here "The Thunderbolt," the new play by Arthur Wing Pinero. Other attractions arranged



GEORGE ARLISS
Who plays the title rôle in Mr. Fiske's production of "The Devil" at the Belasco Theatre

for by this enterprising manager are Isadora Duncan, the classic dancer; the Berlin musical success, "The Dollar Princess," the Sicilian Players, and a romantic play called "The Two Pins," besides new plays from the pens of Augustus Thomas, Clyde Fitch, Langdon Mitchell, Channing Pollack, Jerome K. Jerome, J. M. Barrie, Alfred Sutro, Haddon Chambers, Capt. Robert Marshall, and Alexander Bisson.

Mrs. Fiske will open her New York season this month (September) at the Belasco Theatre in a new play by Edward Brewster Sheldon not named at the time of writing. The play presents Mrs. Fiske in a rôle entirely new to the stage, and calls for an exceptionally large cast. In October Bertha Kalich will present out of town a play written for her by Mme. Fred De Gresac, a French dramatist, well known to playgoers in this country by her comedy, "The Marriage of Kitty." The scenes of the play are laid in Paris and Switzerland, the story dealing with society, the stage and the studio. Mme. Nazimova will be seen early in the fall in a new play by Rupert Hughes.

Edward H. Sothern will open his season with "Lord Dundreary" and Shakespearian repertoire, and will return to New York in the spring in a new play by Justin Huntley McCarthy. Julia Marlowe, in addition to her Shakespearian rôles, will be seen in New York in John Fagan's play, "Gloria." Mary Mannering will appear in "Glorious Betsy," a comedy of Colonial life.

All the funmakers are provided with new vehicles. Early in the fall De Wolf Hopper will be seen in a new musical comedy by Austin Strong, entitled "And What Happened Then"; Lew Fields will appear in a new musical comedy after a brief tour in "The Girl Behind the Counter," and Sam Bernard has a new comedy called "The Girl Who Dared," adapted from the German by Sidney Rosenfeld. James T. Powers also has a new musical piece. Eddie Foy will star in "Mr. Hamlet of Broadway," and Jefferson De Angelis will go on tour in "The Gay White Way," associated with Camille D'Arville. Louise Gunning will be seen in a new musical comedy by Glen McDonough and Victor Herbert. Marguerite Clarke will head her own company in a new musical piece, and Lulu Glaser also has a new musical vehicle called "Mlle. Mischief."

Robert Edeson has already opened his season in a new play by George Broadhurst, entitled "The Call of the North," founded on Stuart Edward White's story "Conjurer's House." Henrietta Crosman has opened her season with a new version of "The Country Girl," and later will be seen in a new play. Edgar Selwyn has a new piece called "Pierre of the Plains," based on Sir Gilbert Parker's story, and Edmund Breese, the original John Burkett Ryder of "The Lion and the Mouse," will be seen in "The Mischief Makers," a new play by Charles Klein, and later may appear in a play by Edith Ellis, called "The Nebraskan." Dorothy Donnelly will be seen in a play by Charles Klein. Other Harris attractions are "The Belle of Liberty," an adaptation from the German by Martha Morton, and a play by Elmer B. Harris.

Klaw and Erlanger announce a spectacular production, "Little Nemo in Slumberland," for which they promise the most elaborate stage effects. The book is by the ubiquitous Harry B. Smith, and the music by the popular Victor Herbert. Master Gabriel will play the title rôle and Joseph Cawthorne heads a strong list of comedians. This firm of managers will also produce Paul Armstrong's latest play, "In Time of Peace," a naval drama with big scenic effects, and they have also secured Adeline Genée, the famous Danish dancer, who will appear in the ballet "Coppelia." In September Lillian Russell will appear at the Liberty in "Wildfire," a racing play by Broadhurst and Hobart.

Henry W. Savage will organize a stock company at the Garden Theatre upon the general lines of the organization formerly identified with Daly's and the old Lyceum. "I Take This Man," a drama by Edith Ellis, is the first piece scheduled for production. Mr. Savage will also produce in this country "The Prince's Child," an operetta by the authors of "The Merry Widow." Another important production by this manager is "The Devil." Mr. Fiske has stolen a march on Mr. Savage by presenting on the same night another version of this play under the same title. Both pieces are adaptations of "Der Teufel," a play in three acts by Ferenc Molnar, a Hungarian playright. It

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GRACE GEORGE

This popular young actress will be seen in several plays this coming season. After a short tour in "Divorçons" she will appear in New York in "Give and Take," a comedy written especially for her by Madame Fred De Gresac, then she will appear in the title rôle in "The Voice of the Cricket," and later in her revival of Sheridan Knowles' comedy, "The Love Chase"

was produced last February in Vienna, and made a success almost equal to that of "The Merry Widow." The leading character of the piece is the Devil, who appears incarnated as a man of the world, plotting the ruin of a famous artist and the wife of a millionaire. He typifies in human form the spirit of temptation. George Arliss in the Fiske production and Edwin Stevens in the Savage piece play the title rôle.

Maxine Elliott will open her new theatre on W. 39th St. in January with a comedy by Rachel Crothers, entitled "Myself—Bettina." Grace George will be seen on November 2d in "Give and Take," a comedy written specially for her by Madame Fred De Gresac, and later Miss George will present "The Voice of the Cricket," a play by Edward Peple. She will also be seen in Sheridan Knowles' "The Love Chase," and in special performances of Ibsen's "The Lady from the Sea."

Louis Mann, who announces his determination to never again appear in so-called musical comedy, will be seen early in the new year in a play written for him by Jules Eckert Goodman, entitled "The New Generation." Thomas Wise will make his début as a star in a play written by himself and Harrison Rhoades, entitled "The Gentleman from Mississippi." Cyril Scott is to star in a new play by George Broadhurst. Wilton Lackaye will be seen in a new play by Cleveland Moffet, entitled "A Square Deal." Other plays to be produced by the Lieblers are "The Melting Pot" by Zangwill, and a play by C. M. S. McClellan, the author of "Leah Kleschna," entitled "A Matter of Money." Arnold Daly will continue to be seen in "The Regeneration," and later will produce "The Jury of Fate," a drama by C. M. S. McClellan.

Miss Viola Allen will appear in a new play written for her by Eugene Walter. Eleanor Robson will be seen in a new play by F. Marion Crawford called "The Nun," and later in a piece by Mrs. Frances Hodgson Burnett, entitled "The Dawn of a To-morrow." Nat Goodwin will open in Chicago in October in "Cameo Kirby," by Messrs. Booth Tarkington and Wilson, and Dustin Farnum will tour with "The Squaw Man."

Mabel Taliaferro has a new play called "Cinderella," and Mary Ryan will star in a piece by William Gillette, entitled "Ticey." Blanche Bates will be seen at the Stuyvesant Theatre on September 21st in a new play by William J. Hurlbut, entitled "The Fighting Hope," the keynote of which is naturalism. David Warfield will continue in "A Grand Army Man," and some time this season may be seen as Shylock. Annie Russell, supported by Mr. Oswald Yorke, will be seen under the management of Wagenhals and Kemper in the English play, "The Stronger Sex," and in November this firm of managers will present in New York Miss Marion Fairfax's comedy "The Builders." William Faversham will star in a new play entitled "The World and His Wife." Douglas Fairbanks will be seen in "All for a Girl," a play by Rupert Hughes.

Mr. Robert Mantell will continue his Shakespearian revivals, his engagement in New York beginning with a production of "King John," in which he has not yet been seen here. He will also be seen as Louis XI and as Woolsey in "Henry VIII."

Sprightly Fritzi Scheff has a new musical piece by Herbert and Blossom. Elsie Janis has a new piece by George Ade, for which Gustave Luders is writing the music. Margaret Anglin, who returns home from Australia about Christmas time, will be seen in New York about January in "The Awakening of Helena Ritchie." James K. Hackett may be seen in a dramatization of the novel, "Three Weeks." Anna Held will appear in October in a new musical comedy from the French. Margaret Wycherley will be seen in a drama of modern life by Stanislaus and Bayard W. Veiller entitled "Her Other Self." Isabel Irving will appear in Percy MacKaye's comedy, "Mater." Jameson Lee Finney will be seen in "The Best Man."

ISADORA DUNCAN
The classic dancer who appeared recently at the Criterion Theatre in New York under the management of Charles Frohman

The season opened August 3d with the production at Wallack's Theatre of "The Girl Question," a musical comedy. This was followed on August 10th at the Liberty by "The Traveling Salesman," a comedy by James Forbes, and on August 17th at the Astor by "The Man From Home," a comedy by Tarkington and Wilson.

LIBERTY. "THE TRAVELING SALESMAN." Comedy in 4 acts, by James Forbes. Produced August 10th with this cast:

Mrs. Babbitt.....Sarah McVicker	Bill Crabb.....R. C. Turner
Luella Ann Dawson...Frances G. Fuller	Wm. Henry Dawson, Sr...Edward Ellis
Mrs. Wm. Henry Dawson.M. B. Sinclair	Perce Gill.....Edward M. Dresser
Wm. Henry Dawson, Jr.....John Tansy	Beth Elliott.....Gertrude Coghlan

Franklyn Royce.....Percival T. Moore
Martin Drury.....William Beach
A conductor.....Ike Loewenthal
Bob Blake.....Frank J. McIntyre
Ted Watts.....Arthur Shaw
Julius.....H. D. Blakemore
John Kimball.....Edward Ellis
Ben Cobb.....Nicholas Burnham

"The Traveling Salesman" is entirely successful in provoking almost incessant laughter. Without wishing to discredit this form of entertainment or drama we are doing Mr. Forbes no injustice in classifying the play with the commercial kind. It was written for the purpose of making money. Is there anything wrong about that? Hardly. Only it is curious to consider the influence of commercialism on our stage. From one point of view, a discussion of it would seem ridiculous to a manager who produces plays for the sole purpose of making money, while from the point of view of an Ibsen, whose plays were not primarily written with any

(Continued on page x.)

White

EDITH ELLIS
A new American playwright whose comedy drama, "I Take This Man," will be seen at the Garden Theatre in September

Scenes in "The Traveling Salesman" at the Liberty

Percival T. Moore Arthur Shaw Frank J. McIntyre Edward Ellis Nicholas Burnham

ACT II. THE POKER GAME

Gertrude Coghlan Sarah McVicker

ACT III. BETH ELLIOTT DISCOVERS A FRIEND

William Beach Frank J. McIntyre

ACT III. BOB BLAKE DELIVERS HIS ULTIMATUM TO HIS EMPLOYER

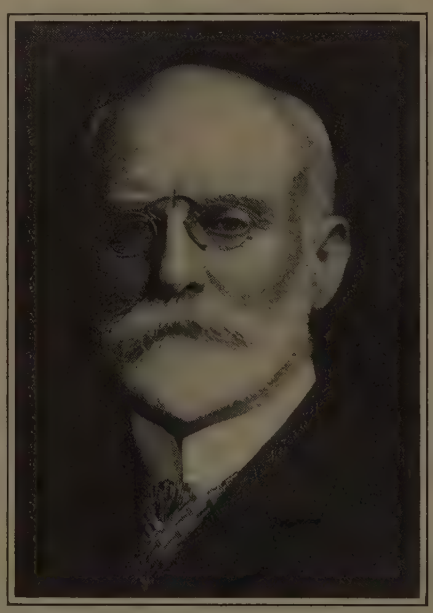
ISABEL D'ARMOND
Who has made a hit as Elsie Davis, the cashier, in "The Girl Question"

IDA BROOKS HUNT
Will sing the prima donna rôle in the new musical play, "Algeria," at the Broadway Theatre

Bangs JESSIE BONSTELLE
Popular stock actress in Harlem. Managed the Star Theatre in Buffalo with signal success

The Late Bronson Howard and His Work

IN the death of Bronson Howard the craft of playwriting in the United States has lost its chieftain. Seniority in age and a long period of activity in writing would not, in themselves, have given him this distinction, nor did he hold it in any undisputed way by the quality of his work, which was of the highest standard. He occupied a unique position in the development of our drama, and will remain a historical figure in the record of it, apart from any comparative estimate that may finally be placed upon his work.



THE LATE BRONSON HOWARD
Dean of American Dramatists

Many American plays had been written before his time, many of them serving a commercial purpose, but nearly all of them crude and uninformed with any precise art. With him playwriting became a distinct, dignified, honored, and profitable profession. It is not to be implied that all American dramatists before his day were men of no consideration or merit, but the uplift in playwriting and in the occupation is plainly marked in the history of our stage by the beginning of his career. He did not, of course, effect this turn in American authorship single-handed. His success stimulated others, until to-day we have a guild of dramatists so capable and successful that our stage is no longer dependent upon foreign authors and foreign models. Many things have contributed to this result. The business methods of theatrical management have been completely changed within the last forty years, and the production of plays has become a vast business.

A successful play to-day enriches its author. Bronson Howard himself, after having made large sums by other plays, was practically enabled to retire with a fortune through the success of one of his plays, "Shenandoah." His success as a dramatist is, to a large extent, to be attributed to his recognition of and obedience to the drama as an art. His mind was orderly. He set about, in the very beginning, to master playwriting as an art, and the example of his success is, and will be, of no use to any one whose mind is not so constituted, and who is not free from illusions.

Bronson Howard loved his art. Nothing pleased him more than to discuss it. In his personal contact with fellow dramatists and those seeking a career, he did not hold back what he knew as if it were a personal secret. He was not active in playwriting in his later years, but he was active in various directions relating to the promotion of the interests of what had become a profession. As the President of the American Dramatists' Club from the time of its foundation until his death he was concerned in every movement to give security and dignity to the dramatist. Steps that have been taken against the piracy of plays, among other useful means of progress, were put afoot by him. A most amiable man, never cherishing enmities, always gentle and kindly, he was respected, admired and loved by his associates. Personal intimacies or the charms of a private life do not enter into history, but during one's life they have an essential bearing on one's influence. It is pleasant to record these facts. A few of his plays will no doubt hold the stage for many years to come. His little play of "Old Love Letters" is a gem, and has about it the qualities that make for permanence. It alone will justify his position in the history of our stage. We will not attempt to make an analysis of his qualities as a dramatist. Refinement and kindliness were characteristics of his work. He was artistic, and, as we have said, proved to his fellow craftsman the value of form and the necessity of art in the drama.

Mr. Howard's death was due to heart disease, from which he suffered for some years. He passed away on August 4th at Avon-by-the-Sea, N. J., where he had gone to spend the summer. He was born in Detroit on October 7, 1842, his father being a ship-owner and at one time Mayor of that city. A business career was planned for him, but literature appealed to him most, and he began work on a Detroit newspaper as a dramatic critic. While in this position he wrote his first play, "Fantine," an adaptation from Hugo's "Miserables." In 1865 he came East and secured a position as reporter on the New York *Tribune*. Journalism occupied all his time until 1872, he being connected successively with the *Evening Mail*, the *Tribune* and the *Evening Post*. Since 1872 he devoted his attention almost exclusively to playwriting. The list of his plays in the order of their production is as follows:

"Fantine," "Saratoga," produced at Daly's Dec. 27, 1870;

(*Continued on page ix*)

Photo Schneider, Berlin

MARIA LABIA

The new Italian dramatic soprano who comes to the Manhattan Opera House this season on a five years' contract. Signora Labia is a countess by birth, and first made her reputation in Russia. More recently she has repeated this success in Germany. Her best rôles are Tosca, Rosina in "The Barber of Seville," and Carmen

Byron Helen Royton Carl George

SCENE IN "THE GIRL QUESTION" AT WALLACK'S THEATRE

the bargain, killed perhaps! You must take me for an imbecile. You have had my money. You have made love to my wife. Now you want my skin, eh?

GOVAIN: You lie. You shirk a fight.

BRACHART: No, I want to fight, but I've no desire to play the rôle of the victim. I fight with my own weapons, on my own ground. For a duelling ground I have chosen this isolated hotel room. Here no one will hear us. You can call and shout as much as you like. No one will come. For weapons I have my fists, and I have often put them to the test, I promise you. But I don't need my fists. You are a poor, miserable specimen, hardly able to stand up straight. If you were the stronger party I would have been willing to pit my strength against yours. But I've devised something far more effective, my dear Govain. I am going to crush you with my money—with my money. Do you understand now?

GOVAIN: I am glad to know you in your true colors. So you have plotted to ruin me?

BRACHART: Until you are entirely crushed.

GOVAIN: And you lured me into this trap?

BRACHART: To enjoy the spectacle of your downfall!

GOVAIN: You've acted like a coward and a scoundrel! If you weren't the most despicable of cowards, you would know that every man of honor is ready to fight like a gentleman.

BRACHART: Ah! I was waiting for that word. Honor! What do I care or know about honor? The spot in Marseilles where I was born they called "Thieves Alley." Passers by used to spit on the ground as a sign of contempt. At school the other boys formed cliques to beat me and, frightened to death, I submitted to their blows. Once in a battle, by instinct, I bit a boy. All my life it has been the same. Jeered at by men, I have advanced among them with clenched fists. That is the secret of my tenacity, my ferocity, my rage. Sometimes I have impulses of passion, but I have no honor. Where could I have gotten honor from?

GOVAIN (*contemptuously*): Where indeed?

BRACHART: It was different in your case. You are the son of a brilliant and respected soldier. Your mother was a sainted woman. You imbibed the milk of honor. You were drilled in the code of honor. You have grown up among shining examples of honorable men and women. Honor came so easily to you that you did not appreciate it. In duels, when you acted as a second to some white-livered creature, you demanded 500 louis for your trouble. You have so much honor that you do not know what to do with it, so you sell it. You became a dealer in honor—a noble and profitable profession. You get a woman, Grace Ritherford, to pay your debts. You promise to marry her, and after making your own fortune you brutally desert her. Of course, you pay everything back, for you are a man of honor. And that parvenu of your acquaintance! You offer him your friendship, and in exchange accept his gold and his help. Then deliberately, shamefully, you steal from him his only happiness, his one hope, the light of his life. You dared do that. Honor—you wretch! If I had agreed to fight you, if to-morrow you had laid me low on the field of honor, doesn't it seem to you that in such an affair of honor there would have been something dishonorable?

(*Govain makes a movement.*)

Do not stir or I will break your head.

GOVAIN: I want a cigarette. Smoking does not inconvenience you, I hope?

BRACHART (*holding out a box*): Smoke away, smoke. Play the indifferent if you will. You want always to be so serene. I shall still live to see your handsome face blanched with fear. Yes, you are handsome—very handsome—cruelly handsome. But you will pay well for that face of yours—you will pay for it!

GOVAIN (*seated on a chair*): May I ask, without indiscretion, how long this interview is going to last? Do you expect to keep me here until to-morrow?

BRACHART: No—only until you have lost the last cent you have in the world. When you are entirely ruined, without hope of getting back what you once had, then you can go. It's good sport to me. You don't know how I am enjoying it. It makes me forget all the misery you have caused me.

GOVAIN: Bah! You laugh too soon, I am not so foolish as I look. I have been thinking it over. Your story of a sensational fall in stocks is preposterous.

BRACHART: You'll see.

GOVAIN: You cannot frighten me so easily. One can't make a panic to order.

BRACHART: Everything is possible with money. I have sacrificed all I possess—my thirty millions—to ruin you!

GOVAIN: Pooh!

BRACHART: At first I thought of doing it in another way. I thought of taking your money and keeping it, but it was too big a job. I will go to pieces with you.

GOVAIN (*sarcastically*): What! Brachart sacrifice his money, which is so dear to him! You don't expect me to swallow that, do you?

BRACHART: You are right, I love money. Yet I gladly throw my fortune up in the air, if in falling down again it will break your neck. I obey an impulse, that mysterious force which, under desperate circumstances has supported me all my life—made me audacious, heroic, invincible! If I die for it, I must ruin you, and I will. You are ruined already.

(*At that moment there arise from the street cries of newspaper vendors.*)

GOVAIN (*rising*): What's that?

BRACHART: Hush! Listen! (*Both listen. Then Govain rushes and opens the window.*)

GOVAIN: A panic on the Bourse!

BRACHART: Yes, a panic! Prices are going to the devil. You are ruined!

GOVAIN: So it was true!

BRACHART: Of course, it was true. You are ruined.

GOVAIN: Wretch! Wretch! Wretch!

BRACHART: You are ruined.

GOVAIN: You thief! You bandit! (*Continued on page ix.*)

Some Players I Have Known

By HENRY P. GODDARD

HELENA, the Countess Modjeska, is a lady who has always commanded and received social attentions from the most cultivated and interesting people wherever she has appeared. In the early eighties she was entertained at Hartford, Conn., at a reception given by Charles Dudley Warner at his home, at which were present all the prominent members of the famous literary circle for which Hartford was then eminent. Since that day I have seen her in nearly all of her rôles, but in none was she more attractive than as Viola, her presentation of which was the most delicately refined that I have ever seen, not even excepting that of Adelaide Neilson.

HELENA MODJESKA

In Baltimore in later years she has been seen as Lady Macbeth, and as Queen Katherine, in "Henry VIII." At her performance of the latter play I overheard an amusing conversation —an amusing incident occurred. A sumptuously dressed woman who sat behind me in the audience said to her escort, "I do not understand my program." He replied, "Why not?" "Because it reads, 'Katherine of Aragon, Queen to Henry the Eighth,' and later, 'Anne Bullen, Queen to Henry the Eighth.' I don't understand it, unless we are going to have a play something like 'East Lynne.'"

It was interesting to compare Modjeska's performance of Queen Katherine with that of Charlotte Cushman in the same rôle. In the great scene of the play (the famous trial scene—Act II, Scene 4), the Queen having refused to be judged by the Cardinals, in accordance with the stage direction, "curtsies to the king and offers to depart," whereupon Cardinal Campius calls out:

> "The Queen is obstinate,
> Stubborn to justice, apt to accuse it, and
> Disdainful to be tried by't; 'tis not well,
> She's going away."

Whereupon the King cries out, "Call her again."

NANCE O'NEIL

The crier—"Katherine, Queen of England, come into the court."

To this Miss Cushman pays no attention as she walks out until her attendant, walking backward before her, stops and says: "Madam, you are called back," when, with head erect, and the air of a lioness, she waves him forward with:

> "What need you note it? Pray, you keep your way:
> When *you* are called, return. Now, the Lord help,
> They vex me past my patience! Pray you, pass on."

At this she sweeps out of court with all the dignity becoming a princess of the proud houses of Castille and Aragon and a Queen of England. Modjeska, on the other hand, starts to leave the court with her hands to her face, sobbing, and when the attendant seeks to stop her, lifts her head for a moment and, with convulsive sighs, motions him forward and utters the words of the text as though her heart was breaking as she silently disappears. Utterly unlike though they were, each representation was very effective.

Of the many fair women of the theatrical profession that I have known, there is one who never fails to interest on or off the stage, and of whom I have never yet heard an actor or actress speak except in terms of affection or respect. This lady is Miss Viola Allen (now Mrs. Duryea) who, from the day she played Virginia to the virile and commanding Virginius of John McCullough in that powerful play of Sheridan Knowles, which was in the repertoire of all our great tragedians of the nineteenth century, has pleased both eye and ear. Strangely enough she has suggested to me such different personalities as Maggie Mitchell and Mme. Modjeska, combining the personal magnetism of the former with the delicate refinement of the Polish Countess.

Seeing Miss Allen recently as Imogen in "Cymbeline," suggested what Helen Faucett (Lady Martin) wrote of the character. Speaking of her fine intelligence and womanly tenderness, she says: "How little can those who, in mere ignorance, speak slightingly of the actor's art, know of the mental and moral training which is needed to take home into the being, and then to express, however faintly, what must have been in the poet's mind as his vision of Imogen found expression in the language he has put in her mouth."

In her visits to Baltimore in recent years our social intercourse has been delightful, and I recall with especial pleasure a lunch given by Miss Allen to Marion Crawford at a Baltimore hotel, famous for its good table but slow service, which was so prolonged by the tardy waiters that almost any hostess would have betrayed temper, but at which Miss Allen was so serene and tactful, and led Mr. Crawford on to talk so entertainingly, that none of us present really knew or cared when the different courses arrived.

On another occasion at another hotel we chatted over a cup of tea concerning a then recently published report of the talk of a certain Philadelphia professor before a Browning club in that city. This gentleman has delivered some rather interesting Shakespearian lectures, but is somewhat given to saying things new and startling. In this especial lecture he had gone so far afield as to say that "Shakespeare had little religion, and suffered from the dramatic form," that "his Portia is a mere thing of rhetoric, his Ophelia nothing more than a weak puppet, and his Rosalind only a big red-headed hoyden," that "many of his women are pleasant and entertaining, but they are commonplace;" in short, "that Browning's women are far superior to anything Shakespeare produced."

VIOLA ALLEN

Julia Marlowe had told me she considered these assertions simply "monstrous," and Miss Allen said they were so astounding as to take her breath away.

Miss Allen was at this time playing in "A Winter's Tale," and said of Hermione, "Where in all literature does one find a nobler exhibit of true womanhood and motherhood — all in all, God's greatest gift to the human race; and what can be finer than her utterance when she first realizes the cruel charge of Leontes:

"'How will this grieve you,
When you shall come to clearer knowledge that
You have thus published me? Gentle, my lord,
You scarce can write me thoroughly than to say,
You did mistake'?"

"If," said Miss Allen, "this woman can be called 'commonplace,' it is not surprising that the Philadelphia sceptic fails to appreciate the nobility of Portia and Rosalind. As interesting as may be Browning's women, who can truthfully claim that Mildred in 'A Blot on the Scutcheon,' or the Queen in 'In a Balcony,' are superior to Shakespeare's heroines? Wherein do they show it, and why is it that Browning's plays are so rarely acted?"

Discussing theatregoing in her usual vivacious manner: "It gives me the shivers," said Miss Allen, "to hear people say they will not go to see tragedies because they sadden one. Are we to look only at one side of life, and seek only amusement?"

In talking of the love element in plays, Miss Allen held that love is not only indefinable, but inexplicable, and that unless a woman has personal magnetism that attracts a man, nothing in the world that she can do will attract him to her, but if she has that, she can say, and do, much that will add zest to his admiration. With women, it is often necessary for a man to reveal some unexpected trait of manliness or heroism before a woman really loves him; and sometimes this revelation may not come till after marriage; and sometimes, alas, "it never comes."

With Mr. Marion Crawford, Miss Allen once called on Mme. Bernhardt when others were present. The great Frenchwoman was very courteous, but as Miss Allen turned away for a moment to speak to another guest, she overheard her say to Mr. Crawford: "Has she ze temperament?"

Notwithstanding the wonderful art displayed by Miss Allen in "Irene Wycherly," it is a matter of rejoicing that she is soon to drop that morbid, pessimistic play, and return to the field of Shakespearian comedy, which she has made her own.

Not long after this interview, Miss Nance O'Neil made her first professional visit to Baltimore, and we also discussed the utterances of the Philadelphia critic concerning which Miss O'Neil said: "One who so writes is either ignorant or talking for effect. He cannot be sincere and a real Shakespeare student. Ophelia is not a poor puppet, but a sweet and loving woman, a victim of wicked plots, and not disloyal to Hamlet. Rosalind is a superb woman, and Portia a sweet and honorable lady, "Nor is the wide world ignorant of her worth." Miss O'Neil said that she loved to play Rosalind, and always costumed her in her disguise as the other foresters, in leather, much after the style of costumes prescribed by Richard Grant White in his essay on "Stage Rosalinds."

Murillo, St. Louis

KATE BLANCKE
A member of the Bush Temple Stock Company in Chicago

During her Baltimore engagement Miss O'Neil played Queen Elizabeth (in the same translation of the play as used by Janauschek), Deborah (in a version of "Leah, the Forsaken"), and Lady Macbeth. In the former she gave Queen Bess a masculine stride suggestive of her Tudor ancestors, and was exceedingly powerful, but her Deborah was not as effective as that of Janauschek. Her Lady Macbeth was the most successful of the three. In conversation she was interesting and intellectual, insisting that an actor should put his or her personality into a rôle, and play it with "mind, arms, and legs."

Her Lady Macbeth differed much from those of Charlotte Cushman and Mme. Modjeska, but was fully as interesting. In the scene where she welcomes Duncan into the castle, she seized his hand and bent over it effusively, whereas Miss Cushman shrank back from taking it. In a performance of "Macbeth" by Robert Mantell, in 1907, I noticed that Miss Russell (Mrs. Mantell) avoided either extreme, and took Duncan's hand simply and naturally. However, in a later performance in 1908, she followed Miss O'Neil's method.

Miss O'Neil believes that Lady Macbeth really faints when the murder is discovered, and thenceforward has but one motive — to shield and comfort the husband she so deeply loves, and whom she has incited into crime. At the close of the banquet scene, after she has dismissed the guests, she drops at her husband's feet as he sits, burying her face in his lap, and sobbing convulsively as the curtain falls.

In the sleep-walking scene all her business was very effective, and at its close Miss O'Neil, with the words, "To bed, to bed, to bed," stole backward so swiftly as to strike against the pillar at the corner of the stage, next the alcove archway, so violently that it awakened her. Glaring at the two attendants, she utters a shrill scream that thrills the house as the scene ends. Never have I seen this scene so powerfully enacted.

HERBERT STANDING
Father of Guy Standing, and playing George H. Sprague, the partner, in "Girls"

Scenes in "The Girl Question" at Wallack's Theatre

Byron

Junie McCree Isabel D'Armond

ACT I. ELSIE DAVIS, THE CASHIER (MISS D'ARMOND): "DO YOU THINK SO, CON?"

Byron

Junie McCree Georgie Drew Mendum Isabel D'Armond Jack Henderson

ACT II. ELSIE DAVIS: "I HAVE A PARTNER, CON"

Punch and Judy Shows of Paris

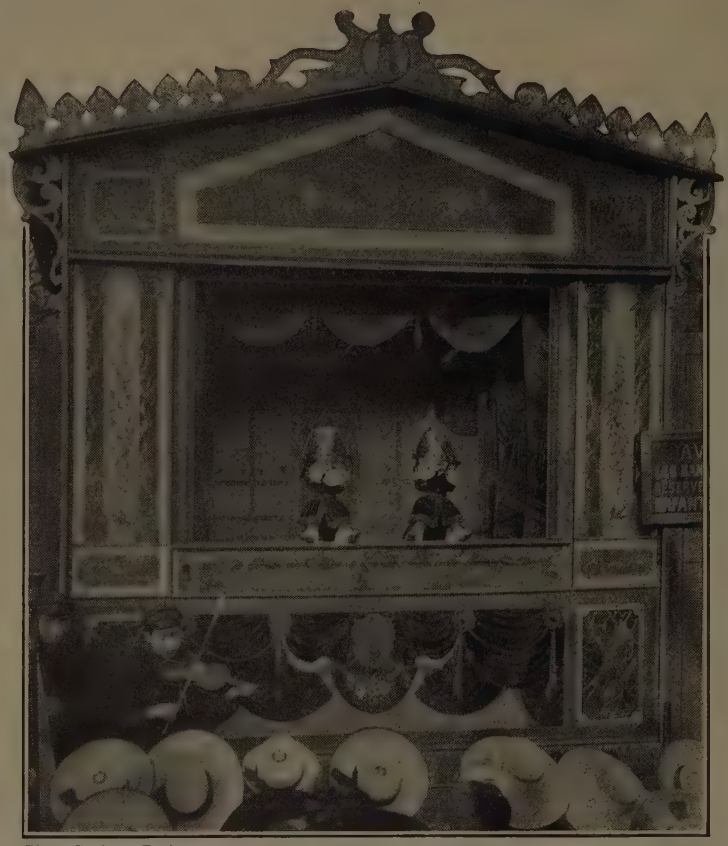


Photo Geniaux, Paris
THE MOST ANCIENT GUIGNOL ESTABLISHED IN PARIS

GARDENS of the Luxembourg! How the very mention of them brings to mind thoughts of azaleas, and of the little pink and white French children who trundle their green hoops over the gravel paths! You picture to yourselves the Sevres-like nursemaids listlessly looking on from the benches, unless, perhaps, a handsome gendarme invades the neighborhood, and the very un-Sevres-like old beggars who come here for a moment's surcease from the tormenting gamins of the Parisian streets.

You were standing by the little basin, where the children float their toy-boats, and the chrysanthemums were gorgeous that October day. Suddenly from the mysterious distance beyond the terrace came the sound of a muffled tom-tom, the children rushed away and left you, the toy-boats were rudely snatched back from peaceful voyages to be dry-docked in the perambulator of some future possessor, and in curious amazement you turned to look after the departing throng. Surely you were puzzled. At home it might have been an organ-man with a monkey, or a bear and his trainer; abroad you would half suspect it to be some modern Pied Piper who had taken to drumming. But it was none of these, for, mixed with the diminutive chatter that flew past you, you caught the magic word *guignol,* Punch and Judy Frenchified, and the call of your Golden Age sounded down through the years to hasten you along the avenues, past the flowers, around the fountain, up the steps, with never a thought for all those sad stone ladies that one time were the pride of the Gardens. Another time you would have paid a pilgrimage to the monuments of Watteau, of Chopin, of George Sand, but this day the alluring tom-tom made you forget Houssin, and Charpentier, and Dalou, and to hurry after the rest with the sweet music in your ears of the little old drum, played by the little old man proudly standing before the little old enclosure, which its proprietors have dignified with the name of *théâtre.*

You were just in time, perhaps, to see the little old man's little old brother sally forth from the booth with his tiny harp under arm, and settle himself, in the manner of lonesome orchestras, well in front, preparing the expectancy of everyone about for the rousing scenes to be disclosed at the curtain. His dismal prelude at least had the virtue of being an improvisation, and you found comfort in reflecting that even in his most ingenious moments this strange musician could not repeat that dirgelike minuet. You found the first two rows of benches reserved for the children, in France politest of audiences, yet visibly relieved when Monsieur l'Orchestre had completed his agreeable task.

Now Punch and Judy in Paris does not deign to subsist on chance coppers. In this it is quite unlike the Neapolitan *Pulcinello,* grateful for anything. Instead it takes its proper place with the drama, elevated or unelevated, of the land, and exacts from you for your place within the ropes an admission of ten centimes. Where in your own dear country could you find anything like it for two cents! Monsieur de Guignol considers himself a public benefactor because everything outside is charitably free, and pathetically popular, too. Madame, his wife, attends the revenue, and, as that is never a too arduous task, likewise ushers spectators to their seats with a chance for a bit of knitting on the side. A busy life is hers, for you see Monsieur is so much of an artist that, quite naturally, he has no sense of time, in

"THE GREAT ORIGINAL GUIGNOL"

THE LITTLE ONES' ROW IN THE LUXEMBOURG GUIGNOL

Photo Geniaux, Paris

BEHIND THE SCENES IN THE CHAMPS ELYSEES GUIGNOL

consequence of which Madame must mind the hour, and see that everything runs smoothly. Then, too, Monsieur is led to such ecstasies of joy when his show meets proper external appreciation, he is apt to forget that puppets are but poor frail creatures after all, and that it is Madame who has to do the mending. Indeed, continually she has to be poking her head in at the side curtain cautioning him to be careful, and, of course, you know that is like throwing cold water on the coals of genius. Occasionally this sort of interference causes Monsieur audible mental anguish, and Madame retreats precipitously and discreetly, from a fear of apoplexy, she says, and one is polite enough to believe her.

On the other hand, when inclement weather appears to dampen the enthusiasm of a straggling audience such a day calls forth, Monsieur's spirits sink with an ebb that but for the assistance of his faithful brother, Monsieur l'Orchestre, the show would not be able to move along at all. And these are Madame's "difficult" days, but with infinite and ingenious tact she can lend vigorous applause herself to the scenes, loyally shaming the "outer circle" into warming up a bit over the dialogue of Monsieur's brother, dialogue it must be confessed that invariably turns out somewhat vague and mystifying, and whose provincialisms require unlimited scenic massacres to save the situations from absolute oblivion.

Across the river the Gardens of the Tuilleries would have seemed sad and mournful to you beside this paradise of the Luxembourg. Perhaps they are tearful over the little Prince that used to play there in his little garden, the little Prince of those other days, whose death has but added drops to the overflowing cup of the sorrows of an Empress in exile. There you would find only hurrying passers-by, idling tourists, or strolling thoughtful persons,—few children. But if you should take a brisk walk along the avenue on the side of the Marigny in the *carré* formed by the area to the east of the Champs Elysées, you would come upon the most famous, perhaps, of all the Punch and Judy shows in Paris. Certainly it is the most pretentious, though it lacks the quaint charm of the other one, despite its boasting a goodly bit of history to lend itself prestige.

The *guignol* of the Champs Elysées was founded in the year 1818 by a certain M. Guentleur, whose descendants have maintained its management uninterruptedly from father to son, thus making it one of the doyens of Parisian entertainments. The first spectators of note in this little area were the children of the Duc d'Orléans, the future Louis Philippe and the little Princess Clementine, who had reserved for them regularly seats at the end of the front bench, where they mingled with the more plebeian *enfants de France,* future temperamental subjects of the tiny Prince Louis. Perhaps it is due to its aristocratic pedigree that the *guignol* of the house of Guentleur takes precedence in the matter of the magnificence of its tinsel appointments over all the other *guignols.* Be that as it may, there are no faded harpists here, but instead two jolly, well-fed little Italian musicians, who keep the wee ones absorbed through the long waits that are characteristic of all French entertainments. Then the dialogue of the puppets is not an extemporary affair, but one which leads you to wonder, now and then, what man of letters was given grain to feed the Pegasus of his early struggles by the generous and encouraging M. Guentleur.

Within this tiny *théâtre* order reigns supreme. Here there are no eccentricities of genius to baffle, bewilder or discourage

Photos Geniaux, Paris

WHERE THE PUPPETS ARE MADE

WHERE THE PUPPETS ARE DRESSED

Madame of the Centimes, as there were over in the Luxembourg Gardens. You almost wish there were, for somehow Punch and Judy in a state of scenic refinement, glib and grammatical, precise and orderly, is bereft of what best we cherish in our dearest memories of it. How we miss the nervous, worrisome bustle of the faded, battered, improvised Punch and Judy of the Luxembourg!

But how disloyal we feel towards them both when we find ourselves in London applauding chintz-bedecked confrères, wheeled around the streets ready to be set up at a moment's notice with the slightest encouragement from those who care to witness the drama in coster-cockney's catchpenny readiness. When you are home again you will miss them all, perhaps your heart will jump back to the sunny days in Italy, in Naples where the Pulcinello so soon is giving away to the cinematograph, or to Capri where it still flourishes unspoilt by progress. Even then you will not forget the poor little Prince Louis Philippe and you will not forget the poor little Princess Clementine! Those little children there in the Champs Elysées do not know whose places they are taking!

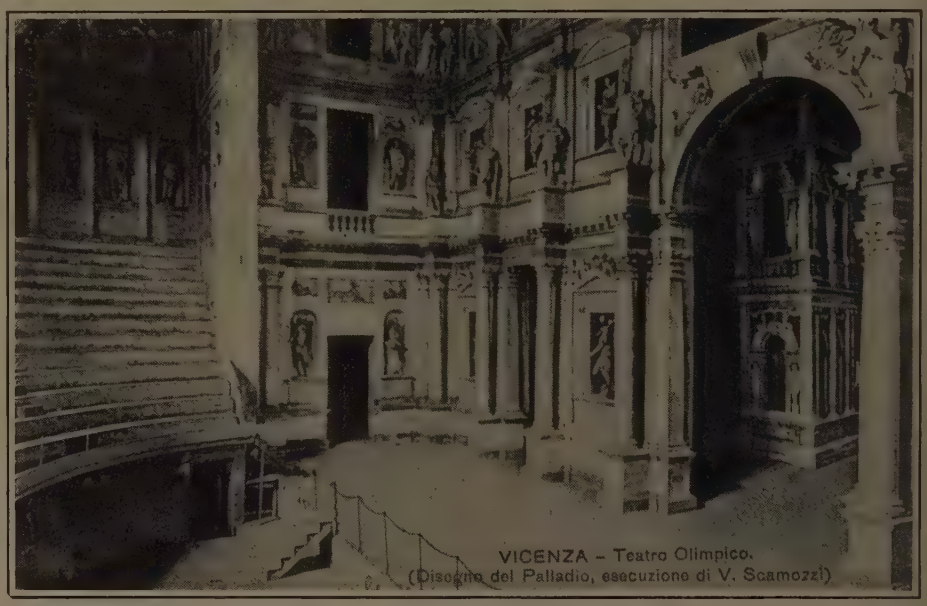
GARDNER TEALL.

A Unique Theatre

PERHAPS one of the most curious theatres in the world is to be found in the small city of Vicenza, in Italy. For novelty of construction and elaboration of decoration it has no equal in the world. This veritable Temple of Thespis is called the Teatro Olimpico and was built in accordance with the plans prepared by Andreo Palladeo, the last great architect of the Renaissance and a native of Vicenza, but the playhouse was not entirely completed until 1584, four years after his death.

Built somewhat after the style of the old Roman theatres, the auditorium has thirteen tiers of stone steps, which constitute the seats for the spectators and which rise in a semicircle, while at each side a flight of steps lead to a gallery above. Both the stage and the auditorium are profusely adorned with many fine marble statues and elaborate carvings.

But the most remarkable feature of the theatre lies in the curious perspective secured on the stage by means of permanent scenery. Although the stage really has no great depth, by means of painted settings, as planned by the architect, anyone seated in any part of the auditorium seems to see several streets of houses converging towards the center of the stage, and these streets apparently extend back for a very long distance, so perfectly is the illusion of perspective created.



SIDE VIEW OF THE STAGE

Each year one or more tragedies, and tragedies only, are performed on the stage of this theatre, and a number of well-known tragedians have, at various times, trodden the boards of this curious playhouse. Tomaso Salvini played "Œdipus Rex" there some years ago and this summer his son, Gustavo Salvini, has been invited to perform another great tragedy there.

Adjoining the auditorium of the theatre is a handsomely decorated room which is now used for concerts or lectures. The theatre being one of the curiosities of the town, a custodian lives in the building, and strangers are admitted to view it any time by paying an admission fee of ten cents, but as Vicenza is somewhat away from the route of the average tourist, the very existence of this wonderful theatre is probably unknown to many travelers in Italy.

TEATRO OLIMPICO, VICENZA, ITALY. FULL VIEW OF THE STAGE FROM THE AUDITORIUM

Photos by Underwood & Underwood, N. Y.

THE PLAYERS' ANNUAL FIELD DAY FOR CHARITY AT THE NEW YORK POLO GROUNDS

On July 17th last, prominent members of the various theatrical companies, then performing in the metropolis, played a baseball game, ran races and held pugilistic encounters for the benefit of the New York Home for Destitute Crippled Children. $5,000 was raised. The pictures are: 1. The Mexico Sisters. 2. The procession marching around the field. 3. Bonita, Annabelle Whitford and Hope Booth. 4. Bickel and Dockstader as Bryan and Roosevelt. 5. Some of the participants watching the ball game from the grass. 6. Raymond Hitchcock in his famous clown make-up. 7. Dorothy Follis and Bertha Delmonte selling flowers and peanuts. 8. Richard Carle at the bat in the game between actors and managers. 9. Billie Reeves and Annabelle Whitford. 10. Bessie McCoy and members of the "Three Twins" company in the grandstand. 11. Edna Wallace Hopper. 12. Prominent members of the theatrical profession awaiting their turn to participate in the entertainment

White

ALICE LLOYD

Davis & Eickemeyer

EDITH TALIAFERRO

White

MARY RYAN

New Stars of the New Season

SURVEY of the dramatic firmament for the new season reveals two facts: First, that the stellar candidates are very young. Second, that they are with few exceptions women.

The choice discloses somewhat the mental processes of the managers who have chosen these stars. Youth is ever attractive, it would appear that they have thought, and other things being equal it is desirable that a new star asking the approval of audiences make beside other pleas for favor the plea of youth. Therefore, we will have young stars. Men, it would seem that they have reasoned further, are forceful, but they are not decorative, and the decorative is desirable. Therefore, we will risk less by sending forth women stars.

One who fulfills fully both these requirements is Miss Ethelbert Burke. By friends and by stage folk and on the flaring posters which will soon proclaim her starhood she is Miss Billie Burke. When she went upon the stage she was urged to drop the tomboy sobriquet, but she clung to it tenaciously "for Papa's sake." "Papa" was a clown in Barnum and Bailey's Circus for many years, a good clown, a popular and a merry one, who had wandered a long way from the path his conservative family, one of the "first families of Virginia," had chosen for him. Born in Loudon County, Va., in the same old family mansion in which Secretary Wyndham of President Arthur's cabinet was born, the family finger pointed admonishingly to the lot of a country gentleman, a destiny that Billie Burke found most distasteful. Being a master tumbler, and having a desire for adventure, he joined the circus, and there remained until within a few years of his death.

At that time he had attached himself and his fortunes to vaudeville. He owned an "act" duplicated simultaneously in many variety houses, in which a donkey, most adroit with its hind heels, spread consternation and scattered bruises among the men who dared to cross the stage of which he occupied the centre.

Bangs

AMELIA STONE

FRANCES GORDON

NELLIE BREWSTER

MLLE. COURTENAY

Marceau

CORINNE

Moffett

BESSIE McCOY, THE DANCER, WHO IS TO BE PROMOTED TO STARDOM

In his youth Billie Burke had married a young woman of aims different from his own. She was Miss Blanche Beatty, writer of dramatic chat in Washington. She met the famous clown, interviewed him, they fell in love and were soon married. Their individual ambitions soon merged in their joint ambition for their daughter.

Born, and in part educated in Washington, she made her début in vaudeville. London liked the little dancer and singer with the red hair with the wonderful golden lights in it. She was welcomed in her intermittent engagements at the music hall.

Joining "The School Girl" company she sang "My Little Canoe" so well that she grew instantly from the stature of a favorite to the altitude of a great favorite. She became leading woman for Charles Hawtry in "Mrs. Ponbury's Past." To New York she came last season as John Drew's leading woman in "My Wife." This year she will carry the burdens and honors of starship in a play called "Love Watches."

Next season? Miss Billie Burke has said, her dearest friends tell me: "Once I have become a star my ambition will be satisfied. After that I shall be ready to marry."

Her fiancé is Mr. Stanley Cary, a wealthy young man of London and Cornwall, who runs across every other month to "call" on Miss Burke.

Otto Sarony Co.

LOUISE GUNNING

Will appear as a musical comedy star in a new opera by Victor Herbert

An American, young and of attractive personality, is also Miss Amelia Stone, who will shine with undivided radiance in the comic opera "Oh."

Miss Stone made her début with The Bostonians. She went to Australia with the Hoyt farces and to London with "A Stranger in New York." In London she was engaged as Morgiana, Cassim's slave in "The Forty Thieves," being the first American ever engaged for a Drury Lane pantomime. Thence she went to the music halls. Engaged at the Alhambra Music Hall for four weeks she remained for twelve. With the same success she visited Hamburg, Berlin, and St. Petersburg. After six years in Europe she came to New York to join "The Chinese Honeymoon" company, in which she played Princess Soo Soo for four hundred and sixty-five nights. She sang the prima donna rôles in "The Runaways" and "Piff, Paff, Pouf," was next featured in burlesque at the Weber Music Hall. And now starship.

Miss Mary Ryan, who will star in "That Little Affair at Boyd's," William Gillette's latest play, is a fine example of feminine Yankee grit. She is the daughter of Jack Ryan, who was for many years with J. K. Emmett. At seven she was an orphan. Her progress has been the toilsome but natural ascent from the lowest rung. Her tutelage began in repertoire and stock companies. She first thrust her graceful brown head above the ordinary level by work that made her a favorite in the Dearborn Stock Company in Chicago. In the title rôle of "That Girl Patsy" she revealed a quality of pathos that recalled the Maude Adams of "Rosemary." The same quality was poignantly present in "Texas." As Edward Abeles' leading woman in "Brewster's Millions," her combination of art and personality pleased. Her chance has come with "That Little Affair at Boyd's."

From Paris comes a prima donna around whom Glen MacDonough is writing a yet unnamed American musical comedy, and who says it has always been her ambition to be an American star. Although she has been three times re-engaged at the Opéra Comique, has been decorated by the French government, and has sung Nanon in the first production of that opera in Berlin, has been the favorite prima donna in Buenos Ayres, in Roumania and Algiers, she

Sarony

NORA BAYES

Who will be starred by a prominent manager next season

Marceau, Los Angeles

EDWIN STEVENS

This prominent actor will be seen as the Devil in "The Cloven Foot," which is coming to the Garden Theatre in September

Otto Sarony Co.

NANNETTE COMSTOCK

Lately seen as leading woman with William Collier in "Caught in the Rain," and who will star in a new comedy entitled "Jet"

White

DOUGLAS FAIRBANKS

Who will star in "All for a Girl," a new comedy by Rupert Hughes. Seen recently in "The Man of the Hour"

has always wanted to shine in America in an American play.

Also Alice Lloyd, who has pleased on the other side and on this side in vaudeville, will star in "The Blue Bells of Scotland," the book by John J. McNally, music by George Cohan.

"Who will be Fay Templeton's successor?" everyone asked his neighbor when the reigning queen of burlesque married and took up a pastoral residence near Pittsburg. No one's neighbor could answer, but the managers have this season provided her successor in name at least in Miss Frances Gordon. Miss Gordon is one of the duo of Gordon sisters who danced and sang prettily in vaudeville and in San Toy. She will take up the character mantle of Miss Templeton in "Forty-five Minutes from Broadway."

Corinne, who has outgrown her reputation as a favorite child player and is making a new adult one, will star in "Lola from Berlin," identified heretofore with Lulu Glaser, for whom it was written.

Everyone who saw "The Girl with the Green Eyes" remembers the pert, black-eyed child who played so individually the child who wanted to grow up and get married. That little girl, now nearly grown up, according to her dream, has not found a husband, but has found what may prove better—an opportunity. When Mabel Taliaferro gives up the rôle of Polly of the Circus for that of Cinderella she will be succeeded by her "little sister, Edith."

Miss Nellie Brewster is a clever young woman of dainty personality who was discovered last year by Richard Carle. She has served a hard apprenticeship in operatic repertoire.

By her success in singing and dancing the Yama Yama Man in "Three Twins," Miss Bessie McCoy has convinced a doubting Thomas manager of her eligibility to starship. She has signed a contract for three years of stellar labors to be begun as soon as "Three Twins" ends. One of the McCoy sisters, she is agile toed and agile brained. Being of the youthful stars, she has no long vista of achievements upon which to cast a backward eye.

Miss Marguerite Clark is the latest accession from the lesser ranks into those of stardom. She will appear in a play by Mrs. Rida Johnson Young, the author of "Brown of Harvard." The play as this is written has not been named. For three seasons Miss Clark has been the leading woman with De Wolf Hopper.

In this bright feminine galaxy Mr. Norman Hackett looks and doubtless feels intensely serious. Because of that aspect and his genuinely good work in the support of Louis James, Frederick Ward and Katherine Kidder combination, and with James O'Neill, he has been generally denominated "one of the best of the serious young actors." Mr. Hackett was last seen as Icilius in "Virginius" with James O'Neill in this city. After twelve years in the support of Shakespearian companies he will have his own supporting company this season in "Classmates."

ADA PATTERSON.

Marceau, Phila.

GRACE VAN STUDDIFORD

To be seen in a new comic opera by Harry B. Smith and Reginald De Koven

Saruny

WILLIAM FAVERSHAM

This popular actor will star this coming season in a new play entitled "The World and His Wife," and later he may be seen as Stephen Phillips' "Herod," a part which both the late Richard Mansfield and James K. Hackett considered. Mr. Faversham was born in England in 1868 and came to America in 1887, appearing at the Lyceum in "The Wife" and "The Highest Bidder." Later he supported Mrs. Fiske. He made his first big hit as the polished scoundrel Prince von Haldenwald in "Aristocracy." Later successes were in "Sowing the Wind," "Brother Officers" and "The Squaw Man"

HELEN APPLETON AS MARGRETE, RUTH O'DONNEL AS LADY RAGUHILD AND GERTRUDE McMAHON AS SIGRID

Smith Girls Present Ibsen's "Pretenders"

THAT Ibsen is really a great dramatist may now be accepted without further discussion. For he has just been performed for the first time at Smith College in the "senior dramatics," which is always a feature of the commencement season at this largest and most progressive of women's colleges.

Rather oddly, however, the play presented was not one of those studies of feminine traits with which theatregoers generally have come chiefly to associate the Norwegian master, but "The Pretenders," a highly serious historical play which belongs to the earlier Ibsen manner, and is ostensibly tremendously concerned about the royal supremacy in Norway. Really, though, this play is scarcely less symbolic than the "Master Builder" and "Peer Gynt," for the fight between the kings, Skule and Hakon, is purely an intellectual fight and typifies the lifelong conflict that went on between Ibsen and his rival Björnson. Hakon gets the crown and carries off very debonairely the honors of kingship. But Skule, who may be said to represent Ibsen himself, puts up a brave fight, and is pronounced at the end of the play "God's step-child on earth." The spiritual rewards, therefore, may be said to have been given to him.

The most delightful character of the play is the Bishop, who has lived carelessly, dies audaciously, and jokes even when in the presence of certain defeat. This part, taken by Miss Margaret Sayward, is the star part of the piece, for the wily old worldling has a character full of subtlety, and adequately to represent him requires dramatic talent of no mean order. Skule, with his doubts and fears, his intellectual quibbles, and his portentous claims, was well portrayed by Margaret Bright, and in the rôle of the buoyant Hakon, Margaret McLennan gave entire satisfaction.

MARGARET McLENNAN HELEN APPLETON

The other parts were distributed as follows:

Inga of Varteig, Elizabeth Parker; Lady Raguhild, Ruth O'Donnel; Sigrid, Gertrude McMahon; Margrete, Helen Appleton; Gutharm Ingessor, Antoinette Doughty; Sigurd Ribbung, Jane Thomson; Dagfinn the Peasant, Frances Richardson; Ivar Bodde, Adelene Hill; Gregorius Jonsson, Louise Keyes; Paul Flida, Lena Curtis; Peter, Margaret Mills; Master Sigard of Brabaut, Sarah Hull Simpson; Sira Viliam, Elinor M. Goodridge; Jatgeir Skald, Eleanor E. Fitzgerald; Bard Brattle, Clara Meier; Man-at-Arms, Blanche Batson; Speaking Priest, Helen Davidson.

There were in all 125 students who took part in the play, the "intelligent mob" of seventy being a highly effective part of the performance.

A great deal of the credit for the production was due to the coaching of Frank Lea Short. Mr. Short has never before had a hand in a Smith play, but he has been associated with many college dramatics. It was under his direction that "The Pretenders" was presented at Yale.

Are Critics Failures?

By FREDERICK F. SCHRADER

DISRAELI is responsible for the bad odor in which the critics have found themselves ever since his famous maxim became popular.

Do you know where to find this maxim? In "Lothair," and it runs this way:

"'To-morrow,' he said, 'the critics will commence. You know who the critics are? The men who have failed in literature and art.'"

And yet a falser maxim has rarely ever been announced. It has been an effective weapon of retaliation in the hands of authors who have themselves failed, but the critics have unjustly suffered under its satire. This is notably true of the critics of the drama. For many good plays have been written by critics, and scores of them have enriched the literature of the stage with the product of their genius.

Those who would hobble the free-vaulting Pegasus of the dramatic critic perhaps are not aware that George Bernard Shaw was a critic on several London newspapers before he shot his bolt as an iconoclastic dramatist. And his criticisms are read almost as much as his plays. Just there is the point. If there were even a remote shadow of justification for the impudent charge that critics have failed in literature and art, it might be on the ground that they are too much burdened with ideas, whereas we know that producers are singularly insensible to the appeal of plays with ideas.

Lessing and Diderot were among the greatest critics of the theatre, and both were the authors of successful plays. Lessing's "Minna von Barnhelm" was played in New York last season, and "Nathan the Wise" is announced in the repertoire of Emanuel Reicher, who is to play here next winter.

Although Colley Cibber is accounted one of the most distinguished English critics, he was also a successful dramatist and comedy writer. True, he wrote plays first and turned critic afterwards, but that is hardly material. Addison, the author of "Cato," wrote critically of the stage, and may be cited as illustrating the fallacy of Disraeli's dictum.

One of the most successful modern comedy writers, whose works have been translated into English and seen on the American stage in clever adaptations, is Oscar Blumenthal, of Berlin, who graduated from the critic's tripod to the theatre. His comedy, "At the White Horse Tavern," is well remembered. Perhaps the most distinguished French critic now living is Jules Lemaitre, of the *Journal des Débats* and *Revue des Deux-Mondes.* He is the author of sundry standard works, and his dramatic productions include "Le Deputé Leveau," "Mariage Blanc," "Flipote," "L'Age Difficile," "Le Pardon," "La Bonne Helène," "L'Ainée" and "La Massière."

Clement Scott was a dramatic author as well as a noted critic and adapter. His "Garden of Sleep" is a bit of famous verse, and his translation of Sardou's "Diplomacy" could not be improved. Cecil Raleigh, at last accounts dramatic editor of the London *Sporting Times,* wrote a score of plays, including "Hearts Are Trumps," "The Price of Peace," "White Heather" and "The Great Ruby."

Lionel Monckton and Reginald de Koven, the composers, both were critics, the former of the London *Daily Telegraph,* the latter on the New York *Tribune,* and during the last winter on the *World.*

Henry Chance Newton, of London, who writes dramatic reviews under the pseudonym of "Gawain," wrote a number of pieces, including "Monte Cristo, Jr."

Of the London coterie it would never do to omit the late James Davis, at one time a hard-working journalist and dramatic critic on the *Sporting Times,* who is better remembered under his nom de plume, Owen Hall, author of "A Gaiety Girl," "The Geisha," "Florodora," "Silver Slipper" and "The Girl from Kay's."

MARIE DORO
Will open in Boston early in September in "The Richest Girl"

Hall

WILLIAM FARNUM

Played the minister in "Polly of the Circus." Seen last year in "Society and the Bulldog"

White

ZELDA SEARS

Playing Lucille Purcelle, the elocutionist, in Clyde Fitch's play "Girls" at Daly's

Schervee

HARRY BURKHARDT

Played the part of Joseph Bridau in "The Honor of the Family"

Charles Berte, holding a staff appointment on the *Stage* of London, is the author of several successful plays, and Comyns Carr, dramatic critic, among other things wrote "King Arthur" for Sir Henry Irving and the dramatic version of "Oliver Twist," which Beerbohm Tree presented a few years ago. Hubert Henry Davis was a journalist in America, and doubtless wrote criticisms of plays before he gave "Cousin Kate" and "Mrs. Gorringe's Necklace" to the stage.

Similarly Eugene Walter, author of "Paid in Full" and "The Wolf," was a dramatic critic before he became a successful playwright. It is certain that Col. Newnham-Davis acted as dramatic critic of the *Sporting Times*, in spite of which he wrote with Paul Rubens "Lady Madcap" and a comedy, "A Charitable Bequest," played at the Criterion. Boyle Laurence, dramatic critic of the London *Mail*, and also the *Express*, wrote "The Heel of Achilles" in conjunction with Louis N. Parker, and other pieces.

Montgomery Phister, for thirty years the dramatic reviewer of the Cincinnati *Commercial Tribune*, is the author of several comedies. Channing Pollock, Willard Holcomb and Paul Wilstach were dramatic critics in Washington before they wrote plays. Another American dramatist, Franklin Fyles, who wrote "The Girl I Left Behind Me" with David Belasco, and other plays, for almost twenty years, wrote the dramatic criticisms of the New York *Sun*. Harrison Grey Fiske is a playwright as well as a dramatic critic, and even William Winter, although famous for his criticisms and literary works, reputedly has had his hand in several plays, and wrote the excellent metrical version of "Mary of Magdala," which Mrs. Fiske produced. The author of "The Mighty Dollar," in which "Billy" Florence and his wife starred a good many years ago, was a dramatic critic of Boston.

And so on. The list could be extended far beyond this if the trouble were taken to inquire into the identity of many of the successful authors and playwrights of the past and the present day.

Armstrong, Boston

MARJORIE WOOD

Leading woman with Robert Edeson in "The Call of the North"

EDGAR SELWYN

Who will open his season in "Pierre of the Plains"

BEATRICE PRENTICE

Appears with Robert Edeson's company in "The Call of the North"

Copyright, Ernest L. Briggs
MADAME REJANE AT LUNCHEON WITH HER SON AND DAUGHTER IN HER DINING ROOM AT THE PETIT MANOIR, HENNEQUEVILLE, NEAR TROUVILLE, NORMANDY

A Celebrated French Actress at Home

IN beautiful Normandy, at a house called "Petit Manoir," in Hennequeville, near Trouville, lives the famous actress, Mme. Gabrielle Réjane, during the months when she is not playing in her charming Parisian theatre or on the Grand Tour. Here, too, live her two children, Germaine and Jacques, with their governess, under whom they are receiving a most careful education. And the actress herself oversees their lessons when she can be with them in the pretty house which they call home.

It is a most attractive place, the Petit Manoir. Situated on a hill overlooking the fashionable watering place, it is yet sufficiently isolated to give the dwellers therein freedom and privacy, and above all, the sense of beauty and well-being. The way up to it leads through picturesque highways bordered with honeysuckle hedge and wild orchid, with glimpses of the sea now and again. It is a rather large villa built after the Elizabethan style (Mme. Réjane is fond of everything English), and the grounds are extensive and well cared for. The entrance is through a quaint thatched gate overgrown with ivy and flanked by a wealth of clinging vines, through which the red roofs and old-fashioned beams show entrancingly under the various chimney stacks and pointed towers. A clean gravel path sweeps around the well-kept lawn to the front veranda and farther on through a profusion of blossoming plants to the back, where the family live for the most part in summer weather. Here the view is enchanting. From one of the comfortable seats, which abound in all sorts of convenient places, one gets views of a green expanse of lawn with silver birches shimmering in the breeze and of the ocean with Honfleur and Havre in the distance. Réjane's own particular chair is a big hooded one, where she sits for hours, entertaining her callers and chatting familiarly with her friends. The walks everywhere are bordered with roses and other blossoming shrubs, the welfare of which the mistress of "Petit Manoir" makes her well-loved task, her gardeners being faithful retainers who willingly concur in all her plans and wishes.

Copyright, Ernest L. Briggs
MME. REJANE IN HER GARDEN CHAIR AT HENNEQUEVILLE

Indoors, the villa is as individual and attractive as might be expected from a woman like the comédienne. Every room has an atmosphere peculiar to itself, or rather, shall we say to the personality of its mistress? The music room, the dining room, and her own private boudoir, however, are her special favorites, and bear the stamp of her preference most plainly. Her children study the piano, and she gives them much encouragement and actual help when she is at the villa. Whether at study or at play, they see much of their mother, who perhaps owes something of her marvelously young spirit to their companionship. Although this is a thoroughly French family, Mme. Réjane provides an English governess for her children, with the result that they speak perfect

English. These children are now nearly grown; the daughter, Germaine, being about twenty, and the boy, Jacques, fifteen.

About forty-five years ago there was born in Paris one Gabrielle Rejù, the child of an obscure actor, who, when he could not obtain a part, did not scorn to become ticket-seller or even a buffet-keeper. They were in humble circumstances, her parents, and dwelt among lowly surroundings; but that did not prevent this baby from dreaming of the stage. From her birth she was used to seeing and hearing great actors, and theatrical people were the only ones she knew. It is small wonder, then, that she made no of that most exacting of critics, M. Sarcey. She made her début in March, 1875, and her success was pronounced at the start. Sardou saw her and wrote "Madame Sans-Gêne" for this new actress, and all Paris fell under the charm of her vivacity, skill and strong personality. For, although she has distinct and marked personality, she knows how to make it subservient to the part she plays, to take the tragic tone or the comic side, "for she hath a pretty wit" of her own. She is not handsome, exactly, but intelligence, backed up by hard work and stern self-control, have made her what she is—a great actress.

Otto Sarony Co.

LAURA NELSON HALL

Playing Pamela Gordon in "Girls" at Daly's

White

SELENE JOHNSON

Last seen as Lily Somners in "Irene Wycherly"

White

EDNA ARCHER CRAWFORD

Will play Shirley Rossmore in "The Lion and the Mouse"

Brady

LAURA HOPE CREWS

Seen as Polly Jordan in "The Great Divide"

plans for anything but a stage life. When her father died, while she was still a small girl, and she with her mother lived in a tiny fifth floor apartment in a poor quarter of the city, she was set to work helping her mother paint fans, and for a few years they had a hard struggle for existence, when they had to be helped by friends more than once. But when Gabrielle was about twelve, her uncle died and left her a small inheritance. The mother's ambition was to make a schoolmistress of the girl, doubtless having seen enough of the stage and its vicissitudes; but the young, strong personality of Mlle. Gabrielle had to be reckoned with; and she would have nothing but the dramatic training on which her heart had been set for years, ever since she was big enough to think. She had already shown evidence of talent, and as she would not be denied, arrangements were made to place her under the training of the great Régnier. The result, all the world knows. From the cradle she had seen nothing, heard nothing, thought nothing but the theatre; and at fifteen she was "leading lady" in a small play. At sixteen she divided the second prize at the Conservatory with Sambry, and on her début won the highest praise

But it is her home side which endears her most to her friends. Her frank and merry eyes, her alert, pugnacious nose, her large flexible mouth, her lively interest in what is going on in the world everywhere; her affectionate disposition, her kind heart, all combine to make her a delightful hostess, and an invitation to the "Petit Manoir" is seldom declined.

In private life she was formerly Mme. Gabrielle Porel, her husband being manager of the Vaudeville Theatre. But her married life was not altogether a success, so a divorce was applied for and granted, the actress being allowed to retain the major control over her children.

Réjane is fond of dress, and is always correctly and tastefully attired in beautiful raiment. She is fond of travel, and owns a big touring car with which she has gone over almost the whole of Western Europe and throughout Italy, and she never tires of praising that mode of travel.

But, after all, when theatres close and playdays come, it is Hennequeville that appeals to her most, and she is never happier than when dispensing tea from its shady piazza. HELEN WINSLOW.

Photos by Raymond McBride

WASHING OFF THE WAR PAINT — THE LODGE OF THE OLD NOKOMIS — TEACHING YOUNG HIAWATHA TO SHOOT

The Play of "Hiawatha"—the Indian Epic

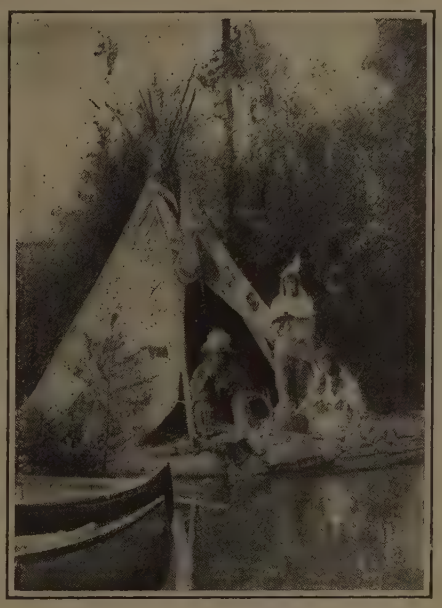
ICONOCLASTS, from the beginning of time, have spent a great deal of energy in destroying our most cherished idols and ideals. They begin when we are children, and our beloved Santa Claus and Jack the Giantkiller and other pet fancies are torn ruthlessly from us; they stop when we close our eyes for our last long sleep in Nature's nursery, from which we hope to waken in some land where ideals, dreams and hopes last always.

MINNEHAHA BRINGS WATER FOR HIAWATHA

Years ago some critics (often another name for iconoclasts) said a great deal about Longfellow having stolen—that's the word they used—his wonderful epic Indian poem of Hiawatha almost bodily from some old Finland legends, and localized it.

We are still in the position of children who want to keep on believing in Santa Claus, and William Tell shooting the apple, and we want to keep Hiawatha, in spite of critics, and to believe it thoroughly Indian. After one has seen the wonderful play, this is not hard, indeed it would take an army of critics to shatter one's faith.

Mr. L. O. Armstrong of Montreal, realizing the wonderful possibilities of the poem as a drama, had it translated into the Ojibway language, and dramatized. It was first played at Desbarats, in the heart of the Ojibway country, for the entertainment of Miss Alice Longfellow, the poet's granddaughter. Then it was thrown open to the public, but the place was too far away for the average tourist, and so for several years it has been played at Ya-Way-Ga-Mug, which in ordinary English means Round Lake, near Petosky, Mich., and a large number of tourists see it played every year.



HIAWATHA ASKS FOR MINNEHAHA

This is the place where the once mighty Ojibways hunted, camped, and met in council. Here in times of peace they planted their maize, and here, when occasion demanded, they fought their ancient foe, the Iroquois.

EGGARS' DANCE AT THE WEDDING FEAST

CANOE SONG AT THE WEDDING FEAST

ANCIENT ARROW-MAKER WATCHES MINNEHAHA DEPART WITH HIAWATHA

The stage is built out of doors, with settings no mortal scene painter could ever hope to rival, and out in Nature's own green theatre is played this heart-play, or as it has been often called by those who have seen the Passion Play at Oberamergau, the Indian Passion Play.

The Indian, stolid and unemotional as he appears, makes a splendid actor nevertheless, for he has imagination, and he throws into the part all the fire and fervor possible. Then, too, his respect for himself increases as he sees the impression he is making on the white man, who sees him for the first time as his ancestors appeared to the discoverers of this country.

The costuming is as nearly historically correct as possible, much care and time having been spent on this detail before the play was staged.

The action of the play is based on the Ojibway traditions and legends as recited by Longfellow. To these Indians it has all the sacredness of a cherished history. Hiawatha, meaning "Master Indian," is revered by them as hero, prophet and seer. It is a matter of great pride to them to carry out the play according to instructions, and they enter into it with great spirit.

From London *Sketch*

GEORGE BERNARD SHAW AS AN ACTOR

When Mr. Shaw's play, "Getting Married," was photographed, Mr. Albert Sims, who plays Joseph Wollaston, the Beadle, was unable to attend, and thus it came about that the author took the actor's place for that occasion only, that the groups might be complete

The Indian chosen for the part of Hiawatha must not only be a full-blood Indian, but he must be "pure blood," that is, Ojibway, unmixed with any other tribe. This is not an easy condition to fulfil now.

As with the Christ part in the Passion Play, it is a matter of principle on the part of the man chosen for the part of Hiawatha to live a life in accordance with the teachings of the great leader, for it is an honor to be chosen for the character.

The opening of the play is the signal fire of the Great Spirit, who takes this means of calling together for a council all the tribes. A brief silence follows the appearance of the smoke, and then for a few moments it would seem as if Bedlam had broken loose, and red men, in primitive canoes, begin to assemble, in response to the signal. With painted faces, and in war attire, jeering and taunting each other, jealous, afraid, distrustful of each other, they obey the summons they dare not disobey, while hate, wild and unbridled, looks out from keen and cruel eyes. Unconsciously the spectator grasps the side of his chair, and the words of the poet come to his mind:

"Wildly glaring at each other,
In their faces stern defiance,
In their hearts the feud of ages."

In the ears of the audience ring these shouts, these taunting, jeering war cries dating back to some prehistoric age, and imagination carries one back to the days they owned all of this wild, ferocious country.

Before the sensation of wonder and excitement has died away, the Great Spirit speaks, his voice tender, pleading, and withal inexorably strong. He tells them that he has borne long with their fighting and their hatred, and now he must make an end of it.

He pleads with them to give up their enmity, and to wash the war paint from their faces, and join in smoking the pipe of peace around the council fire; he tells them, too, that he will send a teacher to instruct them, one who, coming mysteriously, will go as he has come.

This leader, who was to come as a child of mysterious birth, was to live among them, be versed in their knowledge, and live their life, thus giving them practical help and knowledge.

They wash the war paint from their faces, and the yelling and shouting which died into the silence with the first sound of the voice of the Great Spirit is succeeded by grunts and

(*Cont'n'd on p. viii.*)

SEDAN CHAIRS AGAIN IN VOGUE FOR ACTRESSES

One of the fairest actresses on the Parisian stage has just ordered from a local coach-builder a Sedan chair like those popular in the days of Louis XVI. This actress, it is said, will very soon inaugurate this method of graceful transportation. The coach-builder predicts that the pretty "star" will find a host of imitators and that the Sedan chair will again become a familiar sight on fashionable promenades. It is a mode that has never been wholly given up in Germany and is still frequently called into requisition for Court balls, as well as for smaller functions

Jenny Lind singing at Castle Garden in 1851

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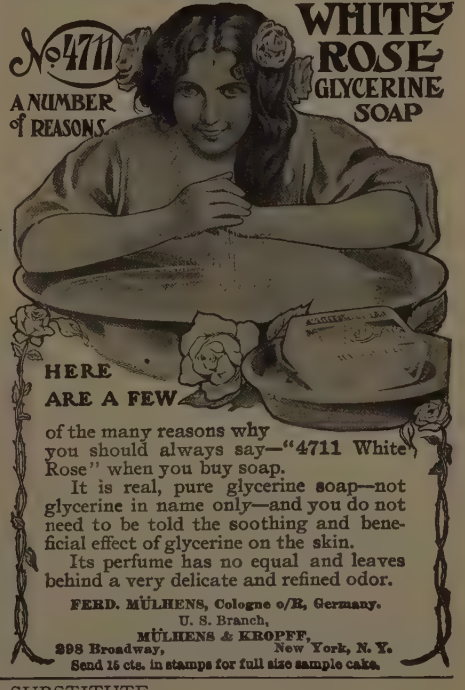

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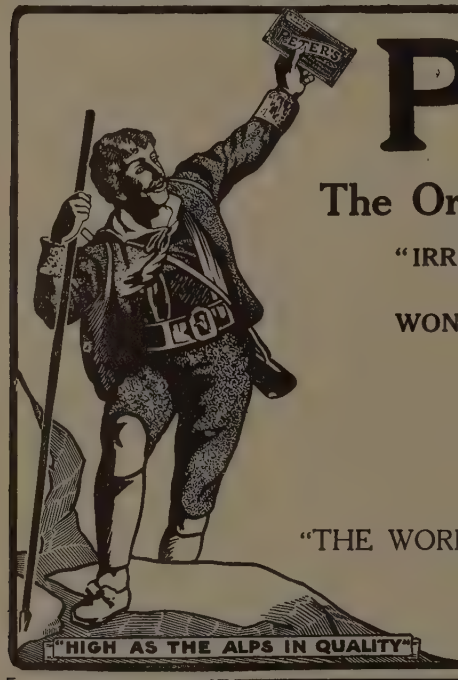

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The Play of "Hiawatha"

(Continued from page 254)

friendly salutations. The next act discovers the lodge of Old Nokomis, where in a linden cradle swings the infant Hiawatha, while the grandmother croons over him in the manner of grandmothers of all countries an Indian lullaby.

This is followed by a scene showing Iagoo teaching the young Hiawatha how to shoot; how to understand the voice of the trees, and the birds and the flowers—the speech of the wild.

When Hiawatha is grown to young manhood, he naturally inquires into his parentage, and hearing how his father, the West Wind, treated his gentle young mother, he starts out to revenge her death. He finds the West Wind, his father, but cannot kill him, as he is immortal.

After a while they become reconciled, and the West Wind promises him a share in his kingdom when his mission is over, but sends him back to take up his work, and to go on and finish it.

It is on his return from the visit to the lodge of the West Wind, his father, that Hiawatha stops at the lodge of the Ancient Arrow-maker in the land of the Dakotahs, to his undoing, for there he meets the lovely Minnehaha. When she stoops and fills the basswood bowl, and shyly hands it to the young man, no wonder that Hiawatha lost his heart. One seldom sees such great, wonderfully soft, wistful brown eyes.

One of the prettiest scenes in the play follows, when Hiawatha returns to the home of Minnehaha, and wooes the beautiful Indian maiden, and takes her away with him. The two young people go off, waving a happy good-bye to the Ancient Arrow-maker, who, seeing the light of his eyes leaving him, utters the lament, old as the world:

"Thus it is our daughters leave us,
Those we love, and those who love us."

And little wonder that there is a tinge of bitterness in the tone of his voice as he says,

"Comes a youth with flaunting feathers,
With his flute, or reed, a stranger
Wanders piping through the village,
Beckons to the fairest maiden,
And she follows where he leads her,
Leaving all things for the stranger."

Then, with pathetic dignity, he draws his cloak about him, and goes slowly back into the tent, and the scene is ended.

The wedding feast gives scope for a number of fascinating and skilful dances, and games, and races. A touch of tragedy is added when the cheating gambler, Pau-Puk-Kee-Wis is pursued over the cliff, where he is changed into a beaver, and killed.

The blessing of the cornfield, the harvesting, the picture writing, all follow. Then Iagoo tells of the marvelous things he has seen on his travels, men with white faces, and beards, who rode in great boats, while all his hearers scoff openly, but Hiawatha, who has been listening, tells them it is true. These men are coming to teach them, to live among them, and are to be made welcome.

It is in this scene that Hiawatha rises to his full power, and reaches the height of his acting—his voice, full, rich, and with a deepening sadness, tells of the visions he sees, of tragedies to come, and his voice thrills the hearer through and through with the deep pathos of the theme, and perhaps added to the words he is saying, is a realization of how the prophecy has been fulfilled.

"I beheld the Westward marches
Of the unknown, crowded nations;
All the land was full of people,
Restless, struggling, toiling, striving,
Speaking many tongues, yet feeling
But one heart beat in their bosoms."

In these last words he rises to a sublime heighth of pathos and despair.

The priests come, and the people welcome them. The death of Minnehaha, and its saddening effect upon Hiawatha, have been touched upon, and now he has only the Old Nokomis, and to her he intrusts the care of the strangers, for his mission is almost over.

In the last act Hiawatha prepares for his last journey, and it is for the most part a farewell. The people gather, weeping, about him as he gives his last messages, then accompany him to the shores of the great lake, Gitchi Manitou, chanting a weird death chant as he embarks in his canoe, and starts Westward, then they watch him until the last shadow of his canoe disappears in the sunset, and the curtain falls on the last act in the great Indian passion play.

RAYMOND MCBRIDE.

Bernstein's "Samson"

(Continued from page 236)

BRACHART: The beast howls. I am glad of it. You are ruined.

GOVAIN (*choking with rage*): You bandit! You scoundrel! (*Comes close to Brachart.*) Yes, you old fool, it's true. Your wife has been my mistress!

BRACHART: You are drunk, Govain!

GOVAIN: I'll let the whole world know it! Your wife loves me as she will never love you. If I meet your ugly face on the street, I shall have the laugh on you.

BRACHART: No, Govain, you will not laugh.

GOVAIN: Who will prevent me?

BRACHART: You will not laugh, Govain. You will not think of my wife. You will think of yours.

GOVAIN: Of my wife? Ah! ah! Now you're getting really funny.

BRACHART (*seats himself on the table*): Listen. I have been thinking about your future. I have married you. You will marry Grace Ritherford.

GOVAIN: Imbecile!

BRACHART: She adores you. She is ready to marry you. You won't be able to put up with poverty. You will marry her.

GOVAIN: Imbecile!

BRACHART: You know that you will have to marry her. How otherwise can you get out of it? So you made love to my wife. Well—I've made love to yours and so has everybody else. The laugh is on you.

GOVAIN: Miserable thief, I'll make you fight. We'll fight, and I will kill you.

BRACHART: Hush—you can go! Run to the Bourse. Rage and weep, and then choose. Either become once the adventurer, the sponge, or drink your shame and marry your mistress. You will make a fine couple.

GOVAIN: I will see you again, jailbird!

BRACHART (*sweeping him away with a gesture*): Get out! Get out!

This, of course, is a scene of sensational force, but Bernstein disposes of all the elements and complications in such a masterly way as to bring out all the values. The scene of reconciliation with his wife, which brings the play to a close is a strong one, keeping up the uncertainty as to result to the last. She is finally willing to go away with him, confident that he can build up his fortunes again; but she insists upon one condition, to which he agrees, that he shall rise again through honest methods and abjure his brutal disregard of others, and those commercial means of success which brutalize the man of success and vitiate results. Bernstein is not a moralist. He pictures society as he sees it. Some of the conditions of the action will no doubt be changed in the adaptation, and the play will be all the stronger by reason of it. The title of the play, "Samson," has its obvious reference. There is also a passage in the last scene, in which Brachart exults in the comparison, for he too has used his strength to the ruin of himself and his enemies.

The play, "Samson," is copyrighted, 1908, in the United States of America by M. Henry Bernstein.

GREAT BEAR SPRING WATER.
"Its Purity has made it famous."

The Late Bronson Howard

(Continued from page 232)

roduced in London as "Brighton" in 1874; "Diamonds," produced at Daly's in 1872; "Moorcroft," roduced in New York in 1874; "The Banker's Daughter," produced at the Union Square on Nov. 0, 1878; produced in London as "The Old Love nd the New," in 1879; "Hurricanes," produced t the Park Theatre on Aug. 31, 1878; produced n London in 1879 as "Truth"; "Old Love Letrs," produced at Abbey's Theatre, in 1878; Wives," an adaptation from Molière, produced Daly's on Oct. 18, 1879; "Young Mrs. Winrop," produced at the Madison Square Theatre 1 Oct. 9, 1882; "One of Our Girls," produced the Lyceum Theatre in 1885; "Met by Chance," oduced at the Lyceum Theatre in 1887; "The enrietta," produced at the Lyceum Theatre in 87; "Shenandoah," produced in Boston in 1888; Aristocracy," produced at Palmer's Theatre in 9; "Peter Stuyvesant," in collaboration with ander Mathews, produced at Wallack's Theatre Oct. 2, 1899. Mr. Howard's last play, "Kate," blished in book form recently, has not yet been oduced on the stage.

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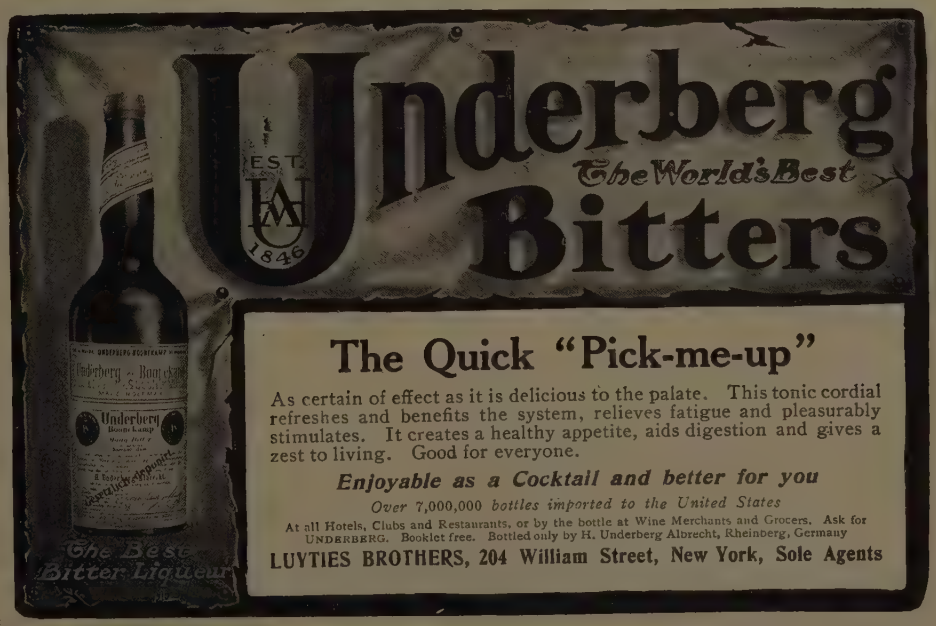

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THE TRUNK WITH THE GUARANTEE

Rise of the Curtain

(*Continued from page 230*)

spirit of pecuniary gain back of them, it would have serious aspects. Let us assume, then, that "The Traveling Salesman" had its inception in the desire for money. Let us conceive that in this day, when everybody is clamoring for money, even a dramatic author has rights in that direction. If he can put continuous laughter into a play he is due to speedily arrive in the neighborhood of the possession of automobiles and yachts.

But what is the result? He attaches little or no importance to anything that hasn't the jingle of laughter and money in it. Still, perhaps, we are not making our point. That point is that the money spirit, amiable and commendable as it is, at once rejects all the laws of Aristotle if necessary. Frankly, we regard it, in itself, as really amusing to reject the laws of Aristotle. In fact, some of the laws of Aristotle are absurd. Nor is there any particular reason why they should be applied to traveling salesmen. There we have a satisfactory solution of the whole matter. Mr. Forbes thoroughly understands playwriting or he could not have used his means to such a completely successful end. Perhaps Mr. Forbes is right. Perhaps his commercial theory of playwriting is a wise disobedience of conventionality and formula. Unquestionably his play performs its short flight most successfully, and is remarkable in its ingenuity.

We have a scene in a railway ticket office, which is a complete sketch in itself, in which the amusing incidents and, for the most part, the characters employed have nothing to do with the subsequent proceedings. Still, they pay their way, and the real action is kept moving. We have a poker game, something that could be acted as a complete sketch by itself. There are ten or fifteen minutes of this almost independent action before the purpose of the game in the action is brought out, and yet it is managed with fine skill. Within this episode we have another episode, complete in itself, when one of the wags in the game, on the appearance of the negro bellboy, with the connivance of his fellow players bets in such large figures that the boy's eyes glisten with amazement, interest and intense excitement. In other words, Mr. Forbes is after the money of the public in large figures, and is not trying to solve any momentous problem. He makes the most of every opportunity. There is no real disconnection between the amusing incidents, and therein consists the skill of the commercial playwright, something that has been developed almost exclusively in the United States.

The story of the play is simple enough. A traveling salesman makes the acquaintance of the telegraph girl at the ticket office, falls in love with her, discovers that a piece of property belonging to her is about to be sold for taxes, that some schemers will buy it in, knowing that a railroad wishes to buy it at a large sum for certain purposes, plies one of the schemers with drink (at the card game referred to), and while he is in a drunken stupor, goes to the sale himself and pays the taxes. The girl misunderstands his motive, but he presently sets himself right with her, and when they are alone in the room at the hotel, after a successful interview with her, he goes to the telephone and orders one minister and two witnesses.

We hope we have made it plain that we regard this kind of commercial writing as entirely successful and proper. It is certainly full of ingenuity. It may be remarked as a significant fact that a play of this kind, less dependent than usual upon any serious interest in the story itself, requires peculiar fitness in the actors, so much laughter being obtainable by the business and the character acting. Gertrude Coghlan, daughter of the late Charles Coghlan, one of the most finished actors of his day, was a charming revelation as the girl. Frank McIntyre, as the traveling salesman, natural in his methods and filled with a spirit of comedy, was the other mainstay of the piece. Sarah McVicker, as a helpful, sympathetic and outspoken old maid, contributed her full share to the entertainment of the performance.

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WALLACK'S. "The Girl Question." Musical comedy in three acts. Book by Hough and Adams. Music by Jos. E. Howard. Produced August 3d with this cast:

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Nothing else so quickly affords relief from sunburn, insect bites, chafing, etc.
Refuse all substitutes. The genuine is sold only in original sealed bottles.
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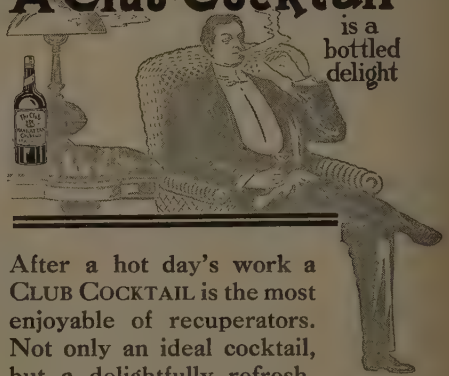
A Club Cocktail is a bottled delight



After a hot day's work a CLUB COCKTAIL is the most enjoyable of recuperators. Not only an ideal cocktail, but a delightfully refreshing, gently stimulating drink —no fuss or trouble to prepare—always ready for use.

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Manhattan (whiskey base)
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Sold Everywhere.
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George; "Bud" McGinty, Harry Hanlon; "Kid" Hennessey, Lester Brown; "Skinny" Jones, Lew Fuller; Jake Schwartzberger, William Davis; A Bailiff, J. D. Miller.

"The Girl Question" is the meaningless title of the latest musical comedy at Wallack's. The piece had a run of more than 300 nights in Chicago. Some of the reasons for its success in Chicago were apparent after the opening chorus (and the congress of legs incidental to it), when Mr. Junie McCree and Miss Isabel D'Armond, with the aid of a chorus, suggested the sentiment, *Be Sweet to Me, Kid,* followed by the request, which was immediately acted upon by Miss Helen Royton to *Waltz With Me Until I Am Dreamy.* At the close of the first act the entire company expressed sentiments in regard to *The Girl You Dream About.* Elsie (Miss D'Armond) and the Broilers brought up the Girl Question agreeably with *I Like to Have You Call Me Honey;* the second act closing with *It's Bye-Bye, Pal.* One thing which was received with universal approbation cannot be neglected in this account. It was *I Hate to Work On Monday.* This practical view of life was given by the clerks, stenographers, post-card kiddies, etc. It escapes us at this moment whether the Broilers were engaged in this declaration or participated in this function. We assume, however, that they were, and did. While we do not undertake to give the plot in this very excellent entertainment we cannot refrain from commending the device of the post-card girls. The chorus entered singly through post-cards addressed variously. The evening was brought to a conclusion with *Do Something.* The principals, whose names we have incidentally given were capable and contributed their best efforts to the solution of an insoluble question.

GREAT BEAR SPRING WATER.
None Purer Than Great Bear.

HERALD SQUARE. "THREE TWINS." Musical play in two acts by Charles Dickson. Produced June 15th with this cast:

Ned Moreland, Richard Taber; Gen. Stanhope, Jos. Allen; Tom Stanhope, Clifton Crawford; Kate Armitage, Stella Tracy; Isabel Howard, Lillian Lawson; Mrs. Dick Winters, Anna Boyd; Molly Sommers, Bessie McCoy; Dick Winters, Joseph Kaufman; Harry Winters, Willard Curtiss; Matthew, Tom McMahon; Dr. Siegfried Hartman, W. J. McCarthy; Bessie Winters, Zella Adams; Richard Winters, Marjorie Cogan.

"Three Twins," like many summer shows, depends for its popularity upon its features rather than on its book or music. The story, enlarged by Charles Dickson from Mrs. Packer's "Incog.," was inadequate for an evening's performance, and so was padded with irrelevant, and on the whole, uninteresting material. There are only two songs that catch the ear: the first *Cuddle Up a Little Closer, Lovey Mine,* is not made the most of, the seven ages of cuddling being poorly done. The other, the *Yama Yama Man,* is a bright, catchy air and, led by Bessie McCoy, is new and fascinating. Miss McCoy's graceful dancing, infectious good humor and sprightliness is unquestionably the feature of the piece. Clifton Crawford, in the type set by George Cohan, and which has had its myriad of followers, was individual enough to win favor, but Bessie McCoy has made the hit, and Bessie McCoy, as the leader of the Yama Yama girls, that will be remembered after "Three Twins" has been laid on the shelf.

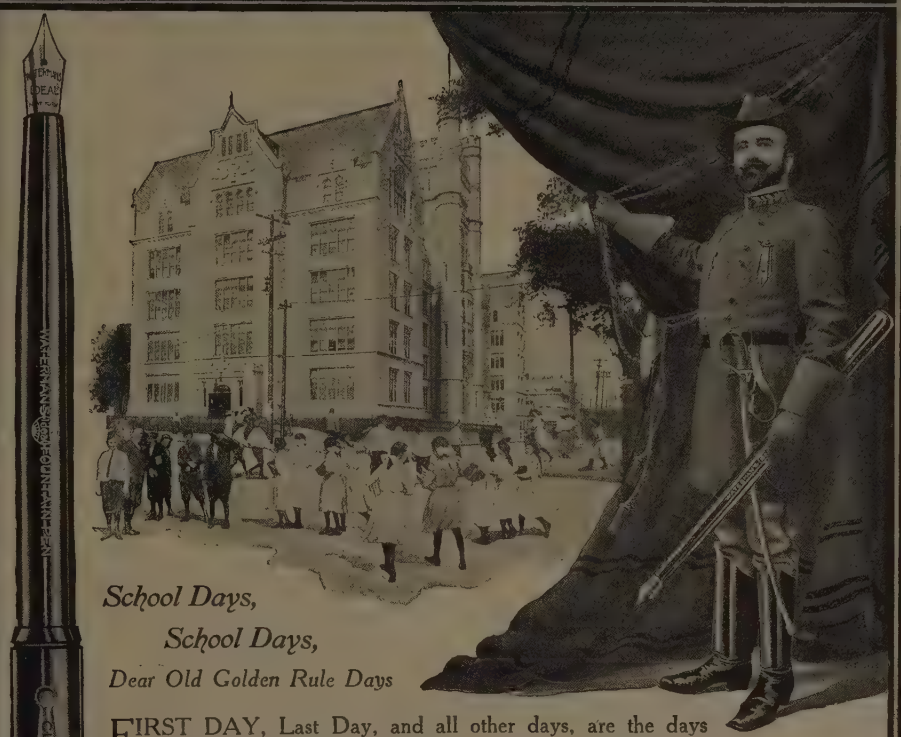
VICTOR TALKING MACHINE. NEW RECORDS.

During the summer months the music lover is deprived of the voices of his favorite opera singers, yet for all that he need not despair. There is an admirable substitute always ready at hand in the Victor Talking Machine, and any one with any experience at all with these admirable instruments knows that at times it is hard to distinguish a good record from the singer's voice itself. Perhaps we hardly realize it to-day, but it is certain that future generations will bless the Victor Talking Machine for enabling them to hear the voices of the great singers of our day. The Victor Talking Machine is no longer a toy, but a delicate and wonderful mechanism with an ever-enlarging repertoire. Beginning with this season it is our purpose to draw to the attention of our readers in each issue the best records of the month, giving to each the critical attention its artistic merit warrants.

In the new Red Seal records of the month Emma Eames is well represented with three songs, *Love in May,* by Parker, and *I Once Had a Sweet Little Doll, Dears,* by Nevin—both on one record, and *Le Chanson des Baisers* (The Kiss), by Bemberg. The singer renders the first two songs with fine appreciation of the delightful music, and in Bemberg's song her voice is admirably adapted to the musician's art.

Another splendid record is the well-known *Drinking Song of Hamlet* by Thomas, which requires neither criticism nor commendation. We may remark, however, that the splendid voice of

Waterman's Ideal Fountain Pen
The Pen with the Clip-Cap



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Clip-Cap 25c. extra

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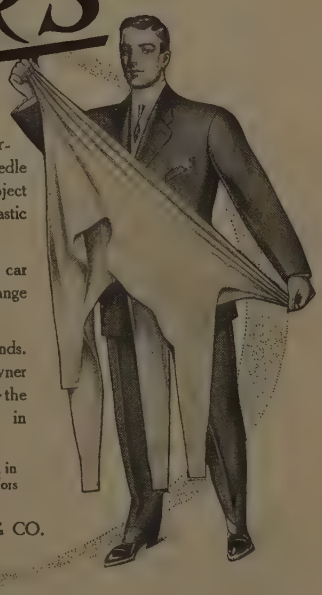

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The Theatre Magazine

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Emilio de Gogorza adds much beauty to the song.

Dalmores, as a tenor of the first rank, deserves the same praise when he sings for the Victor as when he appears on the operatic stage, although his full notes are not always sustained to the exact pitch. However, his song *C'est Elle* from "The Tales of Hoffman," will give delight to thousands.

Louise Homer has a new record *Endow Me*, from Rossini's *Stabat Mater*, which shows her beautiful voice to fine advantage, and Pol Plançon, the French basso, is well represented by the *Lullaby* from Thomas' "Mignon." There is the beautiful duet *Linger Yet a Moment* from Gounod's "Romeo and Juliet," admirably rendered by Alice Nielsen and Florencio Constantino.

M. Gilibert, the well-known French baritone, has three delightful French songs among the Red Seal records. *Malgré Moi* by Pfeiffer is magnificently rendered. Other songs by the same artist are *Plaisir d'Amour* by Martini, and *Bergerete de Wekerlin* by Margoton.

GREAT BEAR SPRING WATER.
"Its Purity has made it famous."

The New Theatre

The founders of the New Theatre, now in course of erection on Central Park West, this city, have at last selected a director for their sumptuous playhouse in the person of Mr. Winthrop Ames, a well-known literary man of Boston, Mass. Mr. Ames will have as literary associate, Mr. John Corbin, recently dramatic critic of the New York *Sun*, and as business associate, Mr. Lee Shubert, the well-known theatrical manager. With the appointment of this staff the policy of the New Theatre has been definitely outlined as follows:

"The theatre is to be devoted to the production of dramas—not musical comedies, spectacles or the like. But that its repertoire is to consist mainly of 'classics'; that it is intended primarily for the amusement of a small social set; or that its plays are to be mainly 'advanced,' 'faddish' and 'literary,' is as far as possible from the truth. The New Theatre will make its appeal, and depend for its success, upon the whole body of intelligent playgoers. It is hoped to make it as distinctly democratic and civic an institution as is the Comédie Française. Brisk, wholesome comedy, and popular drama will be as welcome to its stage as they are to the stage of that famous theatre.

"While the New Theatre will attempt to include in its repertoire the best work of modern English and Continental dramatists, a primary object, as becomes an American institution, will be to foster and exploit American playwriting; and productions will be given each season to as many good original plays by American authors as it can secure. To this end, a reading committee, composed of competent, broad-viewed and experienced men, is to be formed, and every play submitted to the theatre will have a prompt and careful reading.

"Plays at the New Theatre will be presented on the 'Repertory' System—a novelty to the American public in the drama, though familiar in the presentation of grand opera. That is, instead of running one play night after night, and week after week, till its vogue wanes, the theatre will have several plays in production at the same time, and these plays will be presented in alternation—some continuing in the repertory for longer and some for shorter periods, according to the public demand. This is the only system under which the run of a popular piece can be continued indefinitely without postponing the production of other pieces, which may appeal to a smaller number of playgoers. By this means the theatre will be enabled to produce from ten to fifteen plays each season without cutting short the runs of those that prove popular successes.

"Another novelty in the conduct of the New Theatre will be that one evening a week (and perhaps one matinée also) its stage will be given over to a performance of the higher class of opéra comique. These operas will be performed by the singers and orchestra of the Metropolitan Opera Company, and will be of the lighter type, unsuited to the larger auditorium of the Metropolitan Opera House.

"There will be 'stars,' and stars of the first magnitude in its company, but the theatre is not to be conducted on a 'star' basis. No performer will be allowed to overshadow the others to a greater extent than personal ability, and the scope of the part assigned gives legitimate warrant.

"The financial scheme adopted by the founders is as follows: a low annual rental is set upon the land and building, and this the theatre will be required to earn in addition to its running expenses. But it will pay no profit. If funds accrue they are to be devoted to the general development of the enterprise. In this way the founders hope to shield the theatre from the temptation to sacrifice quality to financial profit: while, on the other hand, the fact that the enterprise must pay its own way should ensure it against ignoring public opinion."

Fads and Fashions of the Hour

By MADEMOISELLE THESPIS

THE new clothes are coming to town!

Some by way of Uncle Sam's Custom House, straight from the land of clothes, Paris, and some via the clever brains and fingers of designers and workpeople right here in little old New York.

The Shapeless Shape Is Here

You must be born again, literally and figuratively, before you can inhabit these new garments. All ye who have prided yourselves on your graceful curves, prepare to mourn and diet, for the shapeless shape is before us, sans waist, sans bust, sans hips, sans everything save style. All ye who have rejoiced in the fluffiness and frilliness of silk and lace petticoats, prepare to sacrifice them on the altar of the new fashions. We have shed our petticoats with our hips. No longer do we fluff. We slink. Gone are the pompadours of yesteryear. The coquettish short sleeve has vanished. The amazingly short skirt of last season is outdone by the amazingly tight ones that are fast appearing.

Everything Is "Directoire"

There is no mistaking these new clothes; no possibility of furbishing up a last season's frock to masquerade as new. The change lies distinctly in the cut. The Directoire period of French history has been called on to furnish the style types of 1908. Graceful clinging draperies, huge crowned hats, sashes and revers run the gamut of variety. We borrow our ideas from the clothes of the men of the Directoire even more than the women.

"Newspaper" Clothes

The much talked of slashed skirt may be dismissed with the comment that it has existed as newspaper talk only, save, of course, on the stage. It never was, and is never likely to be, considered as a toilette for the well-bred woman.

Exeunt the Short Skirt, Enter the Train

The clinging skirt, or sheath skirt as it is called, is beautiful when well fitted. Its introduction marks the return to very general wear of the trained and demi-trained skirt.

Even since the first of July more and more trained skirts have been noted in the fashionable cafés at luncheon hour. And now, with the return to town of summer sojourners, we note the trained skirt on all sorts of practical little frocks as well as on formal costumes. Of course, the short skirt is still correct for walking wear, but its tremendous vogue is on the wane.

How New York Wears Her Hair

Even before the New York girl attained or attempted slinkiness, she seized upon and made her own the new hairdressing. The Psyche knot adorns the head of every up-to-date Knickerbocker maid and matron to-day.

To do your hair properly in the new mode without the aid of a hairdresser is quite possible. Indeed, the smartest head of the season is that of a charming young actress who twists her own dust-brown locks into the historical knot, pins on a bewitching bunch of curls, sets a band of velvet ribbon around the head to hold the semblance of a pompadour flat, and adds another band to tie up the Psyche.

It is in the apparent carelessness of this hairdressing that its success lies. Then it is so varied. The girl who does her own hair never gets it twice quite alike.

Cut 1 on this page shows one of the fashionable arrangements of the coiffure. There is just a suggestion of a soft wave in the front hair, and the ribbon is a dull blue velvet. This and black are the favorite day shades—gold braid may be substituted for evening wear. Bands of folded maline, ending in rosettes, is another charming style.

The Pompadour Up-to-date

Figure 2 shows the new "double deck" pompadour that looks as though it stepped out of some old portrait. The hair is curled and combed straight back over a rat placed on the crown of the head. At the back it is tied and the ends curled and allowed to hang free. A chain studded with brilliants is set on the brow so that a tiny "frill" of hair appears below, and the upstanding pompadour waves back to the crown of the head. The chain is attached to a brilliant-studded comb which serves to hold the coiffure in shape.

THE THREE LATEST HAIRDRESSINGS

The Greek Banpeau

Newest of all hair ornaments is the circle of amber that fits close about the base of the Psyche, and sets off to perfection the little double puff or curl at the back that is the smartest touch of all. Sometimes one of the new broad barrettes—fully three inches wide by four long — emphasizes this little neck curl. Figure 3 shows the new touch clearly.

Characteristics of the New Clothes

Most of the new frocks seen at restaurant dinners only recently have drapery effects in some form on the skirt. They look as though you took a bolt of silk or satin and swathed the material about the body, letting enough rest on the floor for a train. This looks delightfully simple. The tunics are not even hemmed, the selvedge of the goods being all the finish considered necessary.

Figures 4 and 5, shown herewith, illustrate the right effect in this elegant and difficult simplicity. Figure 4 is a Callot creation and has the very newest thing in waists, the little overhanging bodice, for all the world like an abbreviated Eton. It has the Dutch neck, your only resource from the high collars, which keep on adding inches every day.

Figure 5, a Wanamaker importation in green satin, has the effect of the material wrapped about the figure. The absence of trimming is marked, but the result is none the less rich. The long frilled sleeves are the very acme of style.

A CALLOT IN HEAVY CREPE WITH RICH EMBROIDERIES

These Are the Sleeves You Must Wear

If you will look at the sleeves of these two gowns you will know all there is to be said about sleeves, namely: they may be close-fitting and set into the armhole like a very small Japanese sleeve, as in figure 4; or they may be of chiffon or net, mousquetaire, and with a double frill down the back. This is the very last word in sleeves for dressy frocks.

Net Yokes and Sleeves

Practically every dress is provided with a transparent yoke and sleeves. The yoke is a small V or round form, seldom extending to the shoulder seam, and the sleeves are full length, and even extend well over the hand.

Net is to a great extent replacing chiffon in the yokes and sleeves of the new dresses. It may be either white, cream, or the color of the frock, preferably the latter, since the one-toned frock is the feature of the season. The nets are dyed "to order" to exactly match the material in color, and in this way a much better effect is attained than where an attempt is made to match up colors.

In many of the frocks the sleeve of the material of the bodice reaches to or just below the elbow, the completing sleeve to the wrist or even over the hand being of net.

Plain net continues in high favor for these yokes and sleeves, but there are some special forms of fine dotted and fine striped nets that are now and likely to be seen more of as the season advances.

GOWNS APPARENTLY WRAP AROUND THE FIGURE

Conservative Clothes

There are, to be sure, less extreme things in the gowns being brought in from Paris. Figure 6 (page xvi) shows a beautiful satin robe sent out from one of the smart shops last week. It is an exquisite shade of peach-yellow satin, embroidered, and trimmed with multitudes of tiniest buttons. There is nothing extreme, but much that is elegant about this gown.

(*Continued on page xvi*)

Some New Books

THE SHAKESPEARE PROBLEM RESTATED. By G. G. Greenwood, M.P., London and New York. John Lane Company, 1908.

While the title of this book is not altogether misleading, it would seem to involve another dreary and futile discussion of the theory that Bacon was Shakespeare. Happily, this is not the case. The author has a theory of his own to set forth, and he writes with an almost fanatical zeal, bringing to bear a vast volume of facts or pseudo-facts to prove that there were two men, Shakspere, the actor, and Shakespeare, the writer of the plays. This Shakespeare of his is even more nebulous than his Shakspere. Mr. Greenwood's erudition on the subject and his command of every detail of record or of conjecture make him exceedingly formidable to any reviewer who is not, like Mr. Greenwood, wasting his life in still further confounding the confusion which exists or has been created. A reading of the book leaves the impression of labor and fanaticism. It is not convincing, and the impression is left that the writer is not looking for the truth. This outweighs his vast array of facts of record and conjecture. The work is curious and perhaps interesting to those who care to believe that Shakespeare is a problem. The book will no doubt find its place in every collection of Shakespeariana. Throughout the book Mr. Greenwood makes the distinction between the actor and the writer by the use of the two spellings of the name. His summing up of the various spellings as found in documents is complete and interesting. The same may be said of his discussion of the portraits. While the disposition is to prove a case rather than get at the truth, the author's prejudice against the popularly accepted Shakespeare leads him to some discussions which are useful in moderating the idolatry of Shakespeare, which has undoubtedly been out of proportion. There is not only much truth, but absolute truth, in his chapter on Shakespeare and Genius. With reference to the vast range of knowledge embraced in the plays, involving detail and a certain accuracy, he makes the point that this cannot be attributed to genius. He says: "Genius is a gift of nature, but nature alone never yet gave knowledge and culture. The diamond is a natural product, but, however fine its quality, it will not sparkle like the Koh-i-nûr unless it be subjected to the process of cutting at the hands of a skilful artificer. No; the genius of Shakespeare was genius in conjunction with wide reading, and the best culture that the age could provide." "Genius," writes Mr. Edwards, "will do wonders with material once gathered, but genius does not provide or originate facts on which to work. No man ever became learned out of his own consciousness. The verdict of mankind, based on all experience, is that knowledge comes neither by inspiration nor accident, and that there is no royal or other than the common road to learning." "Genius," says Macaulay, "will not furnish the poet with a vocabulary — information and experience are necessary, not for the purpose of strengthening the imagination, which is never so strong as in people incapable of reasoning—savages, children, etc.; but for the purpose of enabling the artist to communicate his conceptions to others. . . . Should a man, gifted by nature with all the genius of Canova, attempt to carve a statue without instruction as to the management of his chisel or attention to the anatomy of the human body, he would produce something compared with which the Highlander at the door of the snuff-shop would deserve admiration. If an uninitiated Raphael were to attempt a painting, it would be a mere daub." Books have been written about Shakespeare as a lawyer, as a naturalist, as a sportsman, as a botanist, etc., all expressing amazement at his learning and making conjectures as to his means of information. Neither these writers nor Mr. Greenwood seem to have the slightest inkling of the processes of playwriting. The solution is easy enough. In view of it, nothing can be more puerile than Mr. Greenwood's labored effort to prove that Shakespeare was an ignorant and unschooled man and could not have written what the very indefinite Mr. Shakespeare wrote. A playwright either finds his erudition in his material as it already exists, or if his material, or better said, his action calls for further information, he obtains it. A lawyer must often do exactly the same thing in preparing a case. Shakespeare could have procured all the law he needed in a particular play without having to spend years in search of what he wanted. If there is anything amazing about Shakespeare's apparent knowledge, it is not the knowledge itself, but the dramatic use which he makes of that knowledge. His great merit is his art; and that art stands out distinct from his

(Continued on page xx.)

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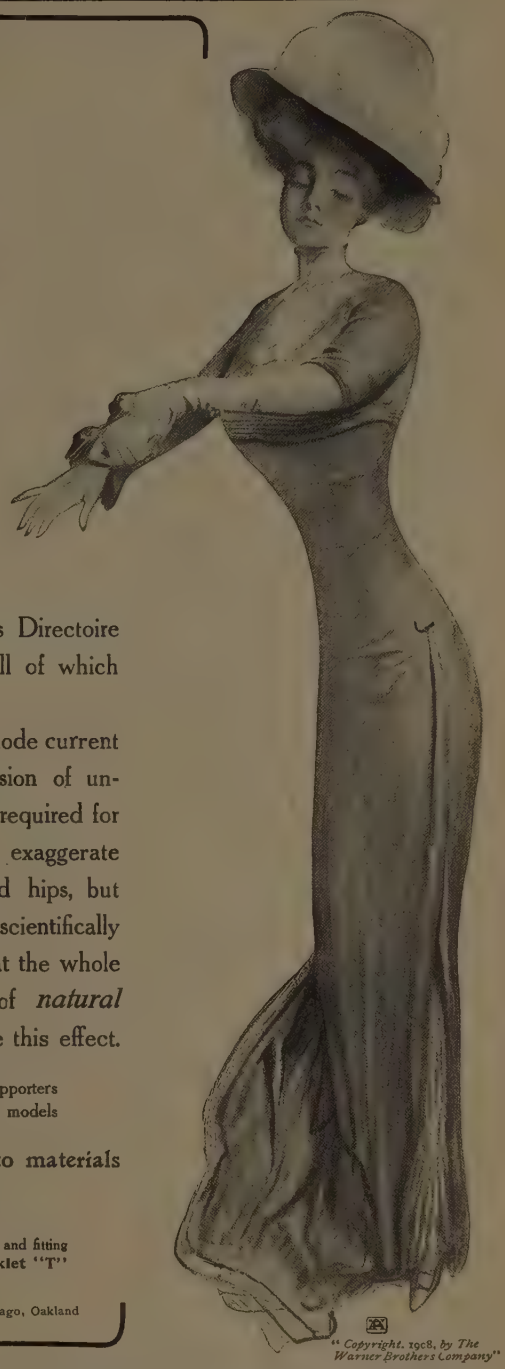
The Foundation of a Perfect Fitting Gown



The new fashions are known as Directoire and in this mode are many ideas, all of which require careful corsetting.

Through their cut and trimming mode current fashions should convey the impression of unbroken lines. The figure foundation required for accenting this new effect must not exaggerate the natural curves of the waist and hips, but only slightly define the waist and scientifically reduce the hips and abdomen, so that the whole figure is given the appearance of *natural slimness.* Redfern Models produce this effect.

Security Rubber Button Hose Supporters are attached to these models

$3.00 to $15.00 per pair according to materials

AT ALL HIGH-CLASS SHOPS

We have a book of instructions for properly selecting and fitting the *new* corset for you. **Write for Booklet "T"**

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FOR THE COMPLEXION WILL CURE A BAD SKIN AND PRESERVE A GOOD ONE

I have used your Recamier Cream with the most delightful results.
I find it deliciously refreshing, and shall never consider my toilet complete without it.
Very cordially yours,
Lillian Russell.

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Give me what I ask for. "I want what I want when I want it." NO SUBSTITUTE

HUNDREDS OF BUTTONS ON THIS GOWN

(*Continued from xiv*)

Fashionable Fabrics

Have you seen the new Ottoman silks? The makers of clothes in Paris and America have simply gone wild about them. The stunningest hats in the Fifth Avenue shops are of these heavy rep silks. Coats to accompany cloth costumes are of the silk rep. Other costumes are made up with the Ottoman silk used for the skirts, the coat of cloth.

Other Favorites

Satins are not quite so new as the Ottoman reps or the finer repped silk called faille. Silk poplins, which are much like the failles, will be very much worn. All "dress of ceremony," whether the demi-dress for luncheon or full dress for dinner and theatre wear, as well as theatre wraps, are shown in the soft clinging satin fabrics.

The New Coat Lines

Figure 7 shows the use of this Ottoman silk for the coat of a three-piece costume. This costume is straight from Paris, and is the *dernier cri* in things material. It has the new long coat lines and double Directoire revers, the Directoire sash and the cuffs and high collar and frills of the Directoire period.

THE LONG CLOSE LINES OF THE NEWEST COATS

For Your Tailored Suit Wear

The earliest of the fall tailormades show the use of chevron-striped cheviots and serges, both in plain colors and in combinations of very dark colors. These are much newer and smarter for runabout wear than the smooth-faced broadcloth, although the latter will continue, as ever, the heighth of good style.

A Stunning Directoire Model

The combination of cloth and velvet, contrast both in materials and in colors, is counted very smart this fall. The Zaiss model, figure 8, shows how this is done. The dull-toned green plaid skirt is accompanied by a coat of black mirror velvet, brief in front, and with long dovelike tail pieces, broad sash and wonderful double revers.

Hand-carved Buttons the Latest Extravagance

The acme of elegance is reached in this suit in the buttons that ornament the coat and the big buckle that holds the sash. These are a matched set, hand-carved ivory heads set in hand-wrought copper. It is in details of this kind that the New York woman shows her individuality and refined taste.

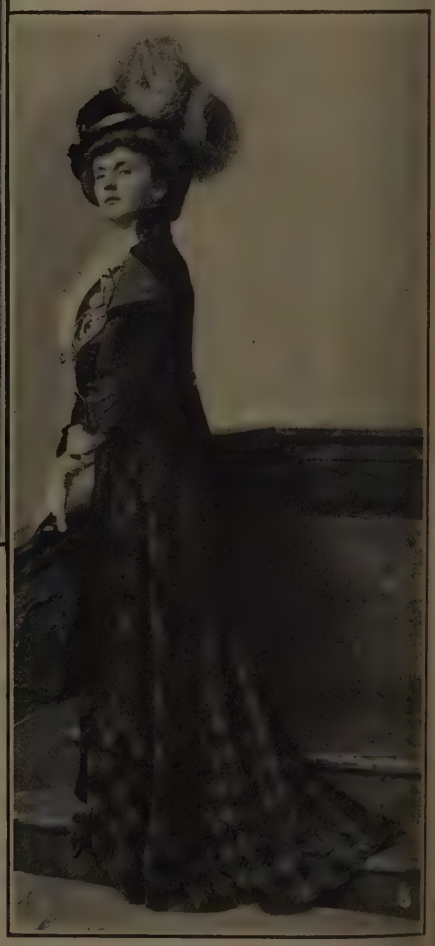
Colors for Fall

Black is to have a vogue this season such as it has not known in many a year. Black has been called the American color for the reason that so many of our practical womankind consider it the most "serviceable" color for their street or dress costume.

Abroad this color has quite a different standing. The French woman rarely wears black, except for a very striking and elaborate evening costume.

This season things have changed, and la Parisienne has adopted black for any and every occasion. What she was wont to decry as unbecoming she now adopts as most chic.

Black satins will be great favorites, and black cloth for street wear is even now counted very smart. The all-black hat which has seen so much favor this summer will continue to do high-class service with the all-black costume, but more particularly the costumes in colors, the all-black costume taking the hat in colors as its accompanying finish.



A GOOD DIRECTOIRE TYPE

Everything Is Dull in Tone

Dull colors prevail this season. A brownish grey, known variously as taupe, mole, elephant or smoke, is

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very fashionable, and will form the basis of many monotone costumes. Two and three different fabrics of exactly the same shade are used effectively in one costume.

You will see much green as the season advances, mostly dark hunting and dull bronze-green shades. These will be used in smart street suits heavily braided in black. Later, as cold weather comes on, there will be much dark green trimmed with black fur.

Blue is firmly fixed in favor with American women. Each season we find it the most used color, varying only in shades. This year the very smartest blues have a greenish tone and are of the peacock order, but very dark. Like the greens, these will be braided in black and later on trimmed in black fur.

The New Shade in Brown

We have worn so much of the rather vivid browns of late years that most of us will be glad to see the new leaf-brown tones which are dark and dull and really so sombre that most women will pass them by. Only the very elegant dresser considers the new browns for a moment. They combine beautifully with seal, and since seal is to be the most fashionable of all furs this winter, the seal-brown broadcloths will be in evidence.

The New Fobs

A touch of gold goes well with these dull brown shades. Have you seen the new watch fob ornaments of black satin embroidery in gold bullion? These are the latest Paris touch to the smart costumes, and are worn exactly as is a watch fob, only, of course, tacked to the side of the dress and carrying no watch.

FOUR GOOD TYPES OF STREET HATS. BIG HATS HAVE FLAT CROWNS, SMALL HATS HIGH CROWNS

The Bandeauless Hat

Fall hats are little worn as yet, but your Mademoiselle Thespis has been behind the scenes in the workshops, and can tell you the new things you will be noting around town before many days have passed.

This is to be a bandeauless season. Up and down Fifth Avenue, and in and out of the side streets, you may search, and never a single bandeau will you find. Every hat sits way down on the head, and were it not that we are blessed with a goodly amount of hair, grown or purchased, would surely rest on the ears.

The crowns are big and generally low, though sometimes the trimming builds them up. Feathers and ribbons decorate these new hats, all sorts of fancy feathers and great rosettes of ribbon built up like huge roses.

Big of Crown and Flat of Brim

Figure 9 is the ideal of flatness, very chic, very French, of tan satin, the brim perked up ever so little in front, the big flat crown banded with brown velvet and at the left a fancy heron feather. It is by Gage.

Figure 10 rolls at the side, a more general type, this. Figure 12 shows a new toque, a black and white combination with those lovely big ribbon rosettes all bunched up in profusion at the left side. Figure 11 is a natty little street hat in greens and blues, very good style, Madame the milliner says. More of the fascinating rosettes here, and sharp quills pointing backwards.

New Pins for New Hats

New hatpins are quite as remarkable as the hats themselves. They are worn in pairs and are usually so adjusted that they form a trimming effect. Best results are obtained where the two pins are set rather close together, but in some irregular placing. Round-shaped heads of stone are the smartest.

If You Would Be Smart You Must

Wear thick high ruchings in the neck, higher and thicker than any woman of this generation has ever worn; and thin deep ruchings in your sleeves, only to be found in the most exclusive shops.

Have a new wide barrette or a Psyche bandeau. By your hairdressing you are dated, up-to-date, or out-of-date.

Wear a sash. One is absolutely necessary to possess, two are greatly to be desired, and to own a number of the new sashes is to be the envied of all one's friends and enemies.

Forget one's beloved waist. Skirts hang from a high belt, with never the least little slope in at the waist line. Makes the waist larger, but this is the chiefest trick of all in causing the disappearance of hips.

Next month Mademoiselle will have something to tell you of the clothes that are worth while in the new plays.

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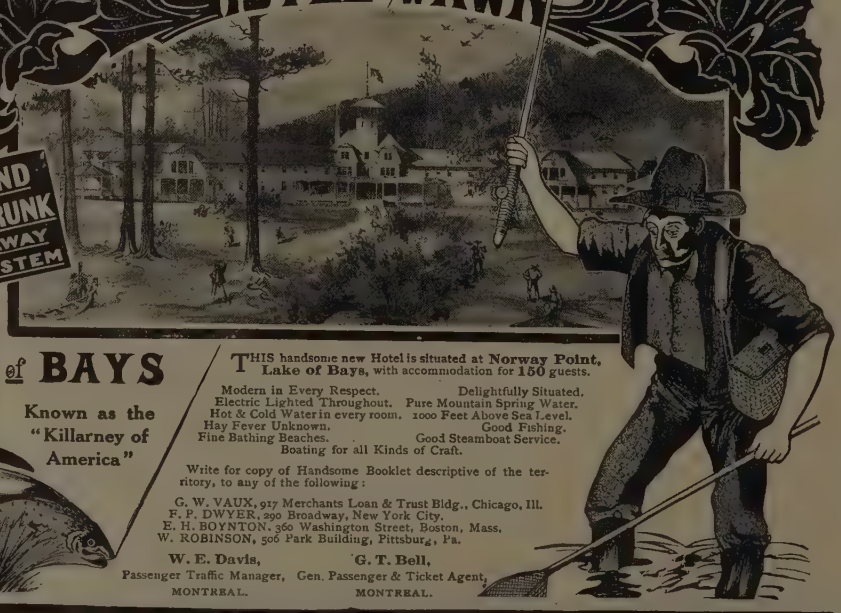

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(*Continued from page xv.*)

genius in other directions and from the art of any of his contemporaries. Mr. Greenwood, Member of Parliament, of the Middle Temple, Barrister-at-Law, sometime scholar of Trinity College, Cambridge, has written a curious book, full of erudition; but when erudition is not applied to an honest purpose it becomes pedantry, pure and simple.

LETTERS FROM RICHARD WAGNER TO MINNA WAGNER. 2 vols. Berlin: Schuster & Loeffler. New York: Breitkof & Hartel.

All the world loves a lover; and when the records of the love of some famous man are imprisoned between book covers the world runs and reads. So, when a few years ago, there was published a volume of love letters written by Richard Wagner to Mathilde Wesendonck—she, the muse of "Tristan und Isolde"—a great deal of excitement followed in the wake of that interesting volume. It was much worth while, for the book unbared some valuable data—not alone to the sentimentalist, but also to the music student, since it showed how that music drama, the "high song of love," had come into existence. And, having set the world of gossip agog by the Wesendonck love-letters, there appear now two volumes of letters written by Wagner to his first wife, Minna Wagner, who is so readily dismissed as having played anything but an inspiring rôle in the life of the mighty Richard. They thus far have found no translator.

Poor Richard! That is the remark which involuntarily escapes the reader who pores over the six hundred and odd printed pages of these missives—and, to frame this remark, the reader need be in no manner inclined to idealize the composer. We have been told that Minna managed the affairs of Wagner's house like any other patient and devoted German *Hausfrau*, and that when Richard's eagle wings had grown, when he had soared into the rare heights where only genius circles, then Minna still tended the fire and heeded the simmering pot. Well, perhaps she did her share of this domestic grind, too; but to offset that Richard also turned his hand to ignoble things artistically when the wolf was baying at the door. But these letters prove that Minna did not spend her eternal time running the menage, for a very great part of their married life there was no menage to run. Either Minna was taking some cure or another—and she was everlastingly ailing—or Richard was floating about in Paris, Vienna or London, hoping against hope that the ears of the appreciative multitude would be successfully opened to his works sufficiently to warrant his pitching his tent in one place and proclaiming it his home.

These letters begin in 1842 and they continue until 1863—a period of twenty-one years, or nearly a third of Wagner's life; and they give stalwart evidence that Minna was complaining a very great part of the time. Wagner's letters are models of patience. He pleads with her unceasingly that she nurse her health, that she acquire peace of mind, and that she summon faith in the eventual outcome of things, namely in a happy, quiet old age for both. But she will have none of this. She keeps herself stirred up by haunting spectres of distrust, annoys him by a thousand and one trivial things, and seems to have little care for any one's wishes save her own.

Throughout this long period the thought uppermost in the mind of Wagner was to have a home. He did not care very much where it was so long as the scenery presented some food for the eye; and he sighed for the peace of domesticity that he might collect his forces to complete the masterpieces which, within him, were clamoring to be born. This longing found fulfilment during the Zurich period—the time in which "Tristan und Isolde" was brought palpitating to life. But, as every one knows, this time of rest and happiness and work was doomed to a melodramatic conclusion by the Wesendonck incident which wrought up Minna to a pitch from which she seems never to have subsided. It was, in this affair, Minna who precipitated the crash and necessitated Wagner's sudden departure from Switzerland; and the grudge that Wagner bore her was that she had robbed him of his home.

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BEAU BRUMMEL. Play in 4 acts by Clyde Fitch. New York: John Lane Company.

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Books Received

"The Death of Gracchus." Tragedy in 5 acts by Edwin Sauter. Privately printed.

"The Firing Line." A Novel by Robert W. Chambers. New York: Appleton & Co.

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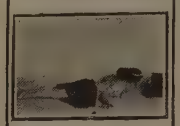

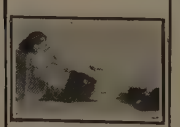

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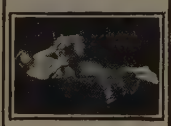

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Isadora Duncan Dances

CRITERION THEATRE. ISADORA DUNCAN IN CLASSICAL DANCES.

After an absence of ten years, Isadora Duncan, now known as the barefoot dancer, returned to the United States under the management of Charles Frohman. She chose for her initial performances a series of Greek dances and choruses from Glück's opera, "Iphigenie en Aulide." The three movements chosen followed the story as given by Euripides, the first being "A greeting to Iphigenia in Aulis"; second, "The maidens of Chalcis play at ball and knuckle-bones by the seashore," and third, "The maidens see the Greek fleet in the distance and dance for joy at the sight." The curtain went up after an overture of Glück music by the orchestra on a stage hung with long, sweeping dull-gray curtains. Miss Duncan stepped from between the folds of the draperies in a short, loosely hung Grecian dress with bare feet and arms. There was nothing attractive in the first glance of the simply-clad figure and it was only after the first shock of novelty had worn off and the dancer was well into the first movement that her audience began to be interested and pleased. From that moment until the end, the delight of the spectators increased to a pitch of enthusiasm that elicited a storm of applause and cheers with the final curtain. The first dance with its "Air gai" was a series of skipping steps and supplicating gestures. This was followed by the play at ball, which was full of distinct grace and joyousness, and which was climaxed by the third dance that mounted to ecstasy. The *Choeur des Prestesses* was slower in tempo and the *Danses des Scythes* full of a mad, rugged grace. Musette, Sicilienne and Bacchanale were full of life and action, and brought two encores, Shubert's Musical Moment and Strauss' Blue Danube. Miss Duncan has made an exhaustive study of the poses and expression of the Greek dancers as presented to us on vases and relics of antiquity. Her dancing is full of a grace and charm that grows with every new movement. It is full of the mad abandon of the woodland followers of Pan, the fauns and satyrs; it has caught the gaiety of childhood. Never once does it touch the sensual, though full of the free glad air of primitive life, unrestrained by conventions.

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The well-known aria from the "Daughter of the Regiment," *It Is Time to Part*, sung by Alice Nielsen, is another record which is certainly worth while hearing. Constantino is probably the only rival of Caruso, and his beautiful voice and phrasing can be appreciated to its full value in *Una Virgini* from "La Favorita."

That there are in the world some wonderful sopranos who are seldom heard by Americans, but whom we are likely to applaud one day in either of our opera houses, is clearly demonstrated by one of the most beautiful records we have yet heard, the famous Ayer and Cavatina *Queen of Heaven* from "Norma," sung by Giuseppina Huguet, who is now appearing at La Scala, Milan. The Victor Talking Machine Co. deserves the thanks of music lovers for having added this record to their library.

Among the best records in another series we commend to our readers the Whistling Solo by Guido Gialdini, Berger's charming waltz, "Tout Passe," and Tobani's Hungarian "Fantasie," by Arthur Pryor's Band; nor must we forget three new records by Harry Lauder, among which *His Tobermory*, one of the comedian's most popular songs made famous upon his visit last year. When Mr. Lauder returns to America it is to be hoped that the Victor Machine Co. will secure more records.

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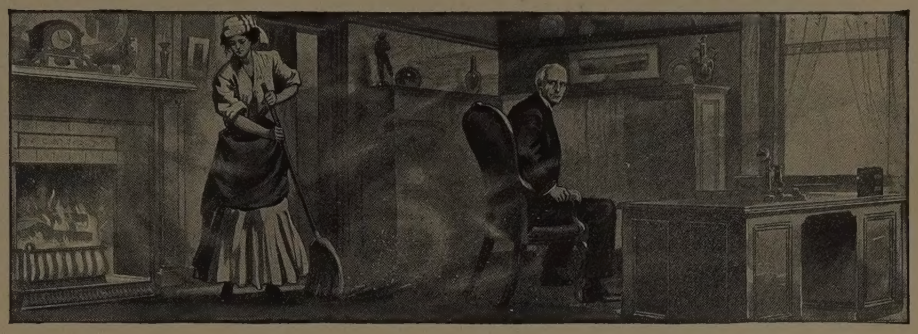

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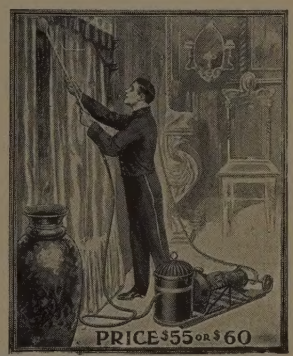

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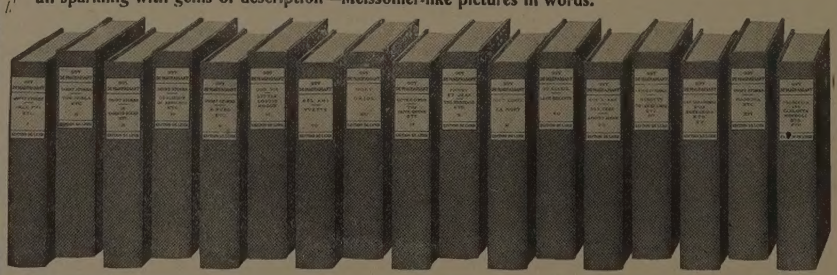

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Tony Pastor Dead

An interesting figure in the American show world passed away on August 26th last in the person of Antonio Pastor, proprietor of the well-known music hall on Fourteenth street, New York City.

Mr. Pastor, who was born in this city in 1837, was the son of a solo violinist at the old Olympic Theatre. His father died when he was a mere

THE LATE TONY PASTOR

boy, and Tony was forced to earn a living at a very early age. His first public appearance, says the *Dramatic Mirror*, was at a temperance meeting in the old Dey Street Church. He was then only six years of age, and sang comic duets with Christian B. Woodruff, who afterward became a State Senator. He next joined Raymond's Circus to play the banjo and sing comic songs. His two older brothers, William and Frank, were then doing acrobatic and equestrian turns with the Welch, Nathan and Delevan Circus, so he joined the same organization as an apprentice. When he had been put through a severe course of training he was able to ride bareback, act as ringmaster, and finally became chief clown. In those days circus performers had to earn their money, and in one performance Mr. Pastor had to play ringmaster, do an acrobatic equestrian act, and sing *Lucy Long* in the concert. As no performances were given at night Mr. Pastor organized a little concert company and played in schoolhouses, until his scheme was stopped by the managers. His next engagement was in the old Federal Theatre, Boston, and in 1852 he was ringmaster in the Bowery Amphitheatre, New York, and also acted there. In the spring of 1853 he joined Franconi's Traveling Hippodrome, and in the following winter was the end man of a minstrel company in New York. He joined Mabie's Circus in 1854 as a singing clown, and later appeared as a clown in a pantomime in the old Bowery Theatre, where George L. Fox began his career. In 1855 he was ringmaster and general all-round performer with Levi North's Circus. He went to Chicago with North and remained there for a long time. From 1861 to 1865 he was connected with the house at 444 Broadway, and on innumerable occasions stirred the audience to great enthusiasm by his singing of patriotic songs.

His first venture in management was made in partnership with Sam Sharpley. On March 22, 1865, they started out with an organization of their own. The little company, including five musicians, a leader and an advance agent, was run at an expense of $250 per week, supplemented by their hotel bills.

In 1875 Mr. Pastor moved to 585 and 587 Broadway, where Lillian Russell (whose name was chosen by Mr. Pastor), Nat Goodwin, Denman Thompson, William J. Scanlan, May and Flora Irwin, Francis Wilson, McIntyre and Heath, Maggie Cline, Watson and Ellis, Frank Bush, William Harris (now the well-known manager), Peter F. Dailey, Russell Brothers, Delehanty and Hengler, the French Twin Sisters, Harry Kennedy, John T. Kelly and many others appeared.

In 1881 Mr. Pastor removed to the theatre in Tammany Hall, and his name was kept above the door until a few weeks ago. His opening attraction was "Patience," with Lillian Russell, May and Flora Irwin, and Jacques Kruger in the cast. During the summer of 1888 the house was refurnished and redecorated, at an expense of $15,000, and on June 6 it was destroyed by fire, and was reopened on October 22, 1888.

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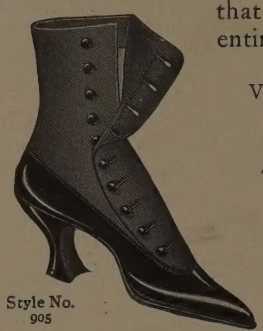

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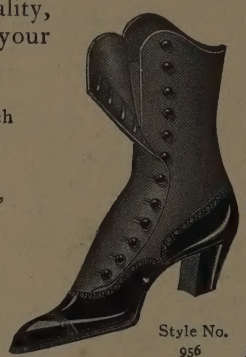

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